Abstracts of Papers
15th World Sanskrit Conference

5 to 10 January, 2012
New Delhi, India



Kalpavṛkṣa; Vesanagar, 3rd century BCE
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Rashtriya Sanskrit Sansthan
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वसुधैव कुटुम्बकम्

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Medhājanana in the Atharvaveda Tradition

Shrikant BAHULKAR

Medhājanana is a rite to be performed to generate retentive memory of a new-born child. The Gṛhya-Sūtras generally prescribe the rite in the following manner: The father of the new-born child gives with his fourth finger and a gold instrument, honey and *ghee* or *ghee* alone. In addition to that, some Gṛhya-Sūtras prescribe sour milk, rice, barley, whitish, black, or red hairs of a black bull. (*PGS* I.16; *GGS* I.7; *AGS* I.15; *SGS* I.24: *MGS* I.17; *HGS* II.3; *BhGS* I.24, etc.). The rite of *medhājanana* in the Atharvaveda tradition is prescribed in the *Kauśika Sūtra* (*KauŚ*), a major Sūtra-text in the tradition of the Śaunakīya *Atharvaveda*. The *KauŚ* prescribes a number of acts in the ceremony of the *medhājanana* (*KauŚ* 2.1 [= 10]. 1ff.), some of which are (1) tying of an amulet made of the tongues of birds, namely, *śuka*, *sāri* and *kṛśa* and/or (2) feeding of the child with the tongues of the same birds. This rite is performed with the recitation of the very first hymn of the *Śaunakīya Saṁhitā* of the *Atharvaveda*, designated as the *tri aptīya* hymn. It is interesting to see on what basis Kauśika, the author of the Sūtra, has rubricated this hymn in the rite of *medhājanana* and to find the propriety and relevance of the *mantra*s on the basis of an indication of the acts to be performed, in the relevant *mantras* (*mantraliṅga*). The present paper studies the hymn in question and the relevant portion of the *KauŚ* prescribing the *medhājanana* (*KauŚ*). It explains the *sūtra*s in the light of the *paribhāṣā*s given by Kauśika and attempts to offer an interpretation somewhat different from that given by the commentators and understood by modern scholars.

After the first edition of the *KauŚ* by M. Bloomfield in 1889, no new edition of this text has appeared during the past 122 years. No critical translation of this text is so far available. There are a number of problems with this text, such as obscurity of the ritual, corrupted manuscripts, scarcity of good source materials, extinction of the living ritualistic tradition, and so on. During the past few decades, new manuscripts of this text as well as new exegetical material have come to light. The paper also presents a specimen of an attempt towards a proposed revised critical edition and an annotated English translation of the *KauŚ* on the basis all available sources, in print and manuscripts.

Ṛṣis in the Pañcaviṁśa Brāhmaṇa

Giacomo BENEDETTI

The figure of the *ṛṣis* in the Vedic literature has four main features: (1) the priestly function in the sacrifice; (2) the creation and recitation of religious poetry and his connection with the sacred Word; (3) the divine inspiration and the faculty of spiritual vision; (4) his ethic and ascetic traits.

An aspect that is particularly accentuated in the Brāhmaṇas is the 'vision' of the *ṛṣi*, which has become the main feature of this figure in the Indian tradition, so that *ṛṣi* has been often translated as 'seer'. In the late Vedic tradition (as in *Bṛhaddevatā*, I.1), *ṛṣis* are defined as *mantra-dṛṣiś* (seers of *mantras*), and clearly in the Brāhmaṇas the *mantras* are normally the object of vision of *ṛṣis*; but in the case of the *Pañcaviṁśa Brāhmaṇa* we have more specifically the *Sāmans* as normal object of their vision, that is, the sacred chants employed in the rituals. Moreover, we find some different objects of vision like a part of the ritual, the vision of the God Indra by Vasiṣṭha, the vision of the three worlds by Asita Daivala and often the vision of the heavenly world.

These special visions are generally made possible by the previous vision of a *Sāman*. This primary vision sometimes seems to be produced simply by desire, as in the case of the *ṛṣis* 'desirous of cattle' (*paśukāma*), or of the *Atharvans* desirous of the immortal world. In some cases, the vision seems to be provoked by an urgency or a necessity, like hunger, danger for life, deprivation, a sudden condition of impurity or sin.

In some passages, we find that the *ṛṣi* is taken to grief after a misdeed and therefore practices *tapas*, then he can see the *Sāman* and is able to free himself from grief. So, we can also suppose that *tapas*, the ascetic 'heat', is always implied before the vision of a *ṛṣi*. The desire to solve a problem or to get a particular result stimulates a search for vision which normally requires the practice of *tapas*, that is also a practice of concentration. So, although there is no explicit description of the process of becoming a *ṛṣi*, we can say that *tapas* is the force which brings a person (generally a brāhmaṇa, sometimes a kṣatriya) to the status of *ṛṣi*, of one who sees the *mantras*.

The Meaning of the Nomenclature of the Vedas according to the Brāhmaṇa Texts

Dayanand BHARGAVA

We have the epithet *Ṛk*, *Yajus* and *Sāman* added to the first three Vedas. The Brāhmaṇa texts give technical description of these three epithets as follows:

1. "*Ṛk* is born of Agni, *Yajus* is born of Vāyu and Sāman is born of Āditya or Sūrya." — (*Sāṁkhyāyana Brāhmaṇa*, 6.10 and *Śatapatha Brāhmaṇa*, 11.5.8.3). The paper shall explain the implications of this statement with relevant quotations from different Brāhmaṇa texts. For example, the following statements of the *Taittirīya Brāhmaṇa* (13.12.9.1-2), "In the morning the sun arises with *Ṛk*, in the noon it stays in *Yajus* and in the evening it sets with *Sāman*. Vaiśya *varṇa* originates from *Ṛk*, *Yajurveda* is the birthplace of kṣatriya and *Sāmaveda* is the birthplace of Brāhmaṇas".

   In these statements the order is either (i) from early to the late as from morning to evening or (ii) from gross to subtle as from wealth to knowledge. Pursuing these two orders we can have many trinities like that of Vaiśvānara, Taijasa and Prājña of the Vedānta.

2. The *Taittirīya Brāhmaṇa* (3.2.9) further says that "All visible objects are born of *Ṛk*, all moment is born of *Yajus* and halo is of the form of *Sāman*".

   The paper shall make an attempt to explain how, put together, the above two statements imply that the *trayī* of *Ṛk*, *Yajus* and *Sāman* are responsible for creation. This is supported by the *Manusmṛti* (12.18) when it says that all the fine *tanmātras* are born of the Vedas.

3. The paper shall also explain on the basis of *Nirukta* (7.4) that the *trayī* belongs to Agni whereas the *Atharvaveda* belongs to Soma (*Gopatha Brāhmaṇa*, Pūrvārcika, 2.1). Thus *trayī* along with *Atharvaveda* completes the process of offering of Soma into Agni, which is one way of explaining the process of *yajña*.

The paper will, thus, bring out one of the salient features of the researches of Pandit Madhusudan Ojha, who has attracted the attention of scholars during the last three decades from all over India but especially in Rajasthan.

उपनिषत्सु वैश्वानरस्य सङ्कल्पना

चेतनावेदिः

उपनिषदां प्रवाहः आध्यात्मिकजगतः तथ्यावगाहनाय सततं मार्गं निर्दिशति। उपनिषत्सु नैकाः विचारकल्पनाः प्रामुख्येन तत्त्वचिन्तनात्मिकाः दृश्यन्ते इति सर्वज्ञातमेव। एतासां सङ्कल्पनानां मध्ये कासाञ्चित् वेदवाङ्मये पूर्ववर्तित्वम् उपलभ्यते इति वेदवाङ्मयस्य परिशीलनावसरे ज्ञायते। एतादृशाणां विचाराणां कदाचित् उपबृंहणम् अथवा परिवर्तनम् उपनिषत्सु भवितुं शक्नोति। तेषां परिशीलनम् अनेकदा विचारप्रवर्तकं भवति, इत्यतः एकस्याः सङ्कल्पनायाः विकासः अत्र परिशीलनाय प्रस्तूयते सा च वर्तते 'वैश्वानर' इति सङ्कल्पना। यद्यपि वेदेषु समुपलब्धस्य दैवतशास्त्रपक्षस्य विकासः उपनिषत्सु साकल्येन नोपलभ्यते तथापि तत्त्वज्ञानदृष्ट्या वेदैस्सह उपनिषदां सम्बन्धः ख्यापित एव। औपनिषदिकविचाराणां मूलं वेदतः जनिं लेभे अत एव निबन्धेऽस्मिन् वैश्वानरस्य स्वरूपनिर्देशः, स्थाननिर्देशः कार्यनिर्देशश्च कीदृश इति विवेचनेन सह वेदेभ्यः समारब्धानां वैश्वानरसम्बन्धिविचारणां प्रवास उपनिषत्सु कस्मिन् स्वरूपे विस्तृतः विकसितश्च अस्यापि तौलनिको विचारः अत्र भविष्यति।

उपनिषत्सु वैश्वानरशब्दस्य प्रयोगः नैकेषु अर्थेषु समुपलभ्यते। यथा अतिथिरूपो वैश्वानरः,[१] वैश्वानरात्मा,[२] जागरितस्थानो बहिःप्रज्ञो वैश्वानरः,[३] अश्वस्य व्यात्तमुखं नाम वैश्वानराग्निः,[४] जठराग्निःवैश्वानराग्नि[५] इत्येवमादि। एवं अग्निरूपे प्रसिद्धोऽपि वैश्वानरः उपनिषत्सु प्रकारान्तरेणापि उपवर्णितः दृश्यते खलु।

यास्काचार्याणां वैश्वानरशब्दस्य निर्वचनानुरूपमत्र आधिक्येन, साम्येन नावीन्येन च किमपि उपलभ्यते न वा अत्रापि विचारो भविष्यति। उपनिषत्सु उपवर्णितवैश्वानरस्य विवरणं पूर्ववर्तिग्रन्थेषु समागतसन्दर्भैः समं यत्रापि सङ्गतं सम्बद्धं वा वर्तते तेषामपि संयोजनं विधाय अत्रानुशीलनमीप्सितम्। तद्यथा –

यस्त्वेतमेवं प्रादेशमात्रमभिविमानमात्मानं वैश्वानरमुपास्ते स सर्वेषु लोकेषु सर्वेषु भूतेषु सर्वेष्वात्मस्वन्नमत्ति। छान्दो, उप. ५.१८.१

अत्र वैश्वानरस्य सर्वव्यापकत्वं प्रतिपादितम्। सन्दर्भस्याऽस्य उपोद्बलकं सूत्रम् अथर्ववेदेऽपि दरीदृश्यते। तद्यथा –

वैश्वानरस्य प्रतिमोपरि द्यौर्यावद् रोदसी विबबाधे अग्निः। (अथर्व. ८.९.६)

मन्त्रेऽस्मिन् वैश्वानरस्य प्रतिमा द्यावापृथिवीपर्यन्तं विस्तृता वर्तते इति निगदितम्। एवं मैत्रायण्युपनिषदि वैश्वानराग्नेः चर्चायामेव प्राणानाम् उल्लेखप्रसङ्गे उक्तं यत् –

स एको नाशकत्। स पञ्चधा आत्मानं विभाज्यो उच्यते। यः प्राणोऽपानः समान उदानो व्यान इति। मैत्रा. उप. २.६

अत्र प्राणापानविषये वराहपुराणे उक्तं यत् –

अग्नेर्वैश्वानरो नाम प्राणापानौ तथाश्विनौ। वराहपु. १७.६

अत्र प्राणापानरूपेण वैश्वानरस्योल्लेखः वर्तते। एवं ग्रन्थान्तरेषु उपलब्धसन्दर्भाणां साम्यं सङ्गतिश्चात्र विचाराय पुरस्कृता वर्तते यस्मात् अध्ययने स्पष्टता नवीनता च भविष्यति।

अस्मिन् निबन्धे वैदिकसंशोधनमण्डलेन (पुणे) प्रकाशिता: अष्टादशोपनिषद एव अनुशीलनाय स्वीकृतास्सन्ति। एवमहं निर्दिष्टविषयमधिकृत्य स्वविचारप्रकाशनाय अस्यां वैश्विकसंगोष्ठ्यां सहभागित्वं कामये। कृपया तत्रभवन्तो भवन्त: अनुमोद्यन्ताम्।

१. कठो. उप. १-७
२. छान्दो. उप. ५-१८-१
३. माण्डू. उप. ३
४. बृह. उप. १-१-१
५. तत्रैव. ५-१-१

Negation and Interrogation in the Dialect of the Women Seers of the Ṛgveda

Mau DAS GUPTA

As is well known, the language of the *Ṛgveda* doubtless belongs to various strata, books 1 and 10 thereof being of a later origin. The compositions ascribed to female seers are mostly found in book 10, whereas of the rest only two each appear in books 1 and 8, and one each in books 3, 4, 5 and 9.

Some hymns and a few verses from some others, ascribed to female seers, which share a common trait in vigorously expressing their emotions, are selected here for a syntactic analysis which primarily deals with the higher constituents (HC), viz. the subject (S), object (O) and the verb (V) of the sentences. A brief comparison of the HC orders in randomly selected eight verses, with negation from the poetry of the female seers, with those in an equal number of similar verses of the male seers has been made to study the predominant patterns of negative sentences from the poetry of both the seer groups.

For a similar study of interrogation, some verses with a number of interrogative sentences ascribed to male seers are selected at random, though no less than three verses have been picked up alone from Paura Ātreya's hymn abounding in such sentences. A few such sentences are found at 10.40 in the verses by Ghoṣā, and at 10.86 ascribed to Indrāṇī, as also one in a verse going to Apālā, viz. 8.91.4.

Analysis I reveals an interesting trend in the negative sentence patterns in the literature ascribed to both groups of seers. It appears that males were more innovative in telling "no" than their female counterparts. From the data, though scanty, it is observed that not a single pattern of the negative sentences has been repeated in the randomly selected verses of the male poets. Contrarily, even in this limited scope of study at least two patterns of the same are repeated in the verses by female poets.

Analysis II suggests that female poets were more inquisitive, given to innovative ways of questioning. As this study shows, only two patterns are repeated among the eleven patterns selected from the verses of female seers. In contrast, male seers have repeated almost 38 per cent patterns in questioning, i.e. out of eight patterns selected from the verses of the male seers, only three patterns find repetitions.

Ṛgveda and Greek Mythology

Vassiliki DEROUKAKI

As I have been occupied for years with translating the *Ṛgveda Saṁhitā* from the Sanskrit into the Greek, I've noticed some myths that are similar, or even same, with the Greek ones. For example, the Orphic cosmogony presents shining 'Eros' born from the dark humid 'Nyx'. This myth finds its parallel in the narration of hymn 'Nāsadīya' (*ṚV* 10.129). I've also observed common etymological roots between many names of the Ṛgvedic gods with the ancient Greek ones. As for example, the Greek 'Eros' with the Vedic 'Arus'. This research has helped me to interpret the theological meanings and the cosmological references of some Greek myths through the parallel Sanskrit ones and vice versa. It has also oriented me to find an etymological analysis of certain Greek sacred words that are enigmatic and of unknown derivation, in terms of Sanskrit words. For example, the Orphic sacred word *vedi*, the name of the main honoured god in the Kaberian mysteries, 'kersos', or the name of the Cretan goddess, 'Ida'. This research has also helped me to approach the determination of the nature of the prehistoric great Greek mother goddess and her divine son, and compare them to the Ṛgvedic corresponding ones.

I believe now, that if both the ancient languages could collaborate in the theological research on the ancient and classical scriptures as also in the field of ancient physic philosophy, the result can be remarkable. I wish to introduce in this conference a part of the results of my research.

वैदिकसंहितासु मूल्यबोधः

अर्चना दुबे

मूल-शब्दात् 'यत्' प्रत्यये कृते 'मूल्य' शब्दः सिद्ध्यति।[1] मूल्यं व्यक्तेः जीवनस्य निर्देशकः सिद्धान्तोऽस्ति। मूल्यमाश्रित्य कश्चित् आत्मनः जीवनस्य दशां दिशं च निश्चिनोति। कर्त्तव्याकर्त्तव्यबोधः मूल्येनैवाऽऽगच्छति। मूल्यमेव जीवनस्य आधारभूताम् आवश्यकतां विविधव्यापारान् व्यवहारान् आचारांश्च नियमयति। धर्मार्थकाममोक्षाणां चिन्तनैः सह आचारविचारयोः, कलासाहित्ययोः कर्त्तव्याकर्त्तव्ययोश्च मूल्याङ्कनेन सह व्यवहारो हि मानवीयमूल्यस्य आधारस्तम्भो विद्यते। सर्वेषु आत्मवद् दृष्टिः सर्वान् प्रति श्रद्धा दया क्षमा चेत्यादयः सद्भावनाः भारतीयजीवनमूल्यानि च वैदिककालाद् आरभ्य सुरक्षितानि सन्ति।

'विद् ज्ञाने' इति ज्ञानार्थकाद् धातोर्घञि प्रत्यये कृते 'वेद' इति रूपं निष्पद्यते। विद् सत्तायाम्, विद् विचारणे, विद्लृ लाभे, विद् चेतनाख्याननिवासेषु इति धातुभ्योऽपि घञि 'वेद' इति रूपं निष्पद्यते।

वेदार्थानुशीलनाद् ज्ञायते यद् वेदा हि विविधज्ञानविज्ञानराशयः, संस्कृतेराधाररूपाः। जीवनस्योन्नयकाः, कर्त्तव्याकर्त्तव्यावबोधकाः मूल्यप्रदायकाः सन्ति। उक्तं च मनुना – **वेदोऽखिलो धर्ममूलम्।**[2]

> यः कश्चित् कस्यचिद् धर्मो मनुना परिकीर्तितः।
> स सर्वोऽभिहितो वेदे सर्वज्ञानमयो हि सः।।[3]

भारतीयायाः संस्कृतेर्मूलरूपं वेदेष्वेवोपलभ्यते। यजुर्वेदे प्राप्यते – **'सा प्रथमा संस्कृतिर्विश्ववारा'**[4] वैदिकी संस्कृतिः प्रथमा संस्कृतिरासीत्। वेदेषु भारतीयानां जीवनदर्शनम्, आचार-विचाराः, नैतिकं सामाजिकं च चरितं प्राप्यते। वेदा आचारसंहितारूपेण प्रमाणीक्रियन्ते। मानवीयमूल्यानां प्रतिपादनं वैदिकसंहितासु सर्वत्र दरीदृश्यते।

आधुनिकसमये राष्ट्रियैकताया अभावो दृश्यते। ऋग्वेदे राष्ट्रीयैकताया अखण्डतायाश्च संरक्षणाय तथा संवर्द्धनाय यथास्थानं समुपदेशः सम्प्राप्यते।

> सङ्गच्छध्वं संवदध्वं सं वो मनांसि जानताम्।
> देवा भागं यथापूर्वे सञ्जानाना उपासते।।[5]

सर्वत्र एकात्मकता भवतु। एक आचारो भवतु। एकेन सूत्रेण सर्वे वयं बद्धा भवामः अर्थात् राष्ट्ररक्षणार्थं स्वकल्याणार्थञ्च वयं परस्परं विरोधं परित्यज्य एकेन सूत्रेण सर्वे बद्धा भवामः। एवमेव वेदे नैतिकमूल्यानां प्रतिबिम्बनं सर्वत्र दरीदृश्यते।

> समानी व आकूतिः समाना हृदयानि वः।
> समानमस्तु वो मनो यथा वः सुसहासति।।[6]

मनसा वाचा कर्मणा च सर्वदा समानेन भवितव्यम्। समाजस्य, देशस्य राष्ट्रस्य च सर्वविधसमुन्नत्यै विचारसाम्यं, मतैक्यं, सामञ्जस्यञ्चाभीष्टमस्ति।

राष्ट्रकल्याणार्थं जागरिता भवामः – **"वयं राष्ट्रे जागृयाम पुरोहिताः।"**[7]

"आ ब्रह्मन् ब्राह्मणो ब्रह्मवर्चसी जायतामा राष्ट्रे राजन्य: शूर इषव्योऽतिव्याधी महारथो जायतां दोग्ध्री धेनुर्वोढानड्वानाशु: सप्ति: पुरन्धिर्योषा जिष्णू रथेष्ठा: सभयो युवास्य यजमानस्य वीरो जायतां निकामे निकामे न: पर्जन्यो वर्षतु फलवत्यो न ओषधय: पच्यन्तां योगक्षेमो न: कल्पताम्।।"[८]

ब्रह्मशक्त्या अस्माकं राष्ट्रे अध्ययनशीला: ब्रह्मतेजोयुक्ताश्च पुरुषा:, शूरा: सहस्राधिकानां योद्धृणां पराभवं कुर्वाणा: क्षत्रिया आविर्भवन्तु। अस्माकं राष्ट्रे बहुदुग्धदा धेनव:, सामर्थ्यसम्पन्ना: वृषभा, वेगशालिनोऽश्वा: सर्वगुणसम्पन्ना: स्त्रियश्चाविर्भवन्तु। अस्माकं राष्ट्रे यथावश्यकं पर्जन्य: वर्षतु, सर्वे वृक्षा: फलभारेण नम्रा: भवन्तु। अस्मिन् राष्ट्रे सर्वेषां योगक्षेम: सम्यक्तया प्रचलतु।

वैदिकसंहितासु मानवीयमूल्यानां महत्त्वं सर्वतोभावेन सर्वत्रैव दरीदृश्यते। आधुनिककाले वैदिकमूल्यव्यवस्थाया: महत्त्वं प्रतिपदं परिलक्ष्यते। तदेतत्सर्वं निबन्धेऽस्मिन् प्रसमीक्षितम्।

१. *अष्टाध्यायी* १.६.६ २. *मनुस्मृति* २.६ ३. *मनुस्मृति* २.४७ ४. *यजुर्वेद* ७.१४

५. *ऋग्वेद:* १०.१९१.२ ६. *ऋग्वेद:* १०.१९१.४ ७. *वा.सं.* ९.२२-२३ ८. *मा.वा.सं.* २२/२२

Feminine Aspect of the Sun

Vedic, Purāṇic and Popular

Mugdha GADGIL

Sūrya or the Sun-god has always been one of the most revered deities almost everywhere in the world. The ancient Indian culture is no exception to the Sun-worship. Various solar deities like Sūrya or Savitṛ or Pūṣan in the *Ṛgveda* are the well-known examples of the same. *Atharvaveda Saṁhitā* has also devoted one entire book to the rising Sun-god, i.e. Rohita. The Vedic rituals have also included the Sun-god in different forms. For example, in the *Agni-cayana* if one builds a fire-altar called Savitṛ-citi in a circular form then he obtains the heaven (*Tai.Br.* 3.10.9.10-11). The Purāṇas were the later reflection of the Indian religious and social life. The Purāṇas have also given importance to the Sun as an important god. Thus as a life-sustaining support of the human-life, the Sun has been worshipped by the ancient Indians.

Generally the humanisation of the deities has also bestowed a family to many such deities worldwide. In the same way, we find references to the mother or wife or feminine aspect of the Sun-god in the texts mentioned above. The most significant female deity of the *Ṛgveda,* i.e. Uṣas is mentioned as the wife of the Sun (*ṚV* VII.75.5, IV.5.13, I.115.2). Another reference to the wife of the Sūrya is found in the *ṚV* 10.17.1-2 where Tvaṣṭṛ offers his daughter Saraṇyu to

Vivasvān. This legend of the Vivasvān-Saraṇyu has been transformed into the story of Saṁjñā-Chāyā myth in the Purāṇas along with many similar details.

In the Maharashtra region, we find the wife of the sun in the forms of 'Kanbai' and 'Ranubai' (from the Aditya-Ranubai). In this paper I have attempted to find out the correlation between these three stages of the personality of the wife of the sun.

'Front-Heaviness' in Vedic-Prose Word Order

Hans Henrich HOCK

Since Delbrück's (1878) scholars have generally agreed that in Vedic Prose (as well as later Sanskrit) predicates normally precede their subjects (see [1]), and many scholars (but not Delbrück) have considered this to be the unmarked order (e.g. Speijer 1886, 1896).

[1] *mu̱khyau vā̱ āvā̱ṁ yajñā̱sya svo* (*ŚB*, 4.1.5.16)

We two are the chiefs of the sacrifice.

I argue that predicate-initial structures are marked and that they form part of a general pattern of descending prominence or front-heaviness — a tendency to place important information at the beginning of the sentence, as a headline or signpost of what the rest of the sentence will be about.

Evidence for my first argument includes the fact that in examples like [1] it is not the entire predicate which is placed in initial position, but only a part (*mu̱khyau*); the remainder of the predicate (*yajñā̱sya*) remains stranded in post-subject position. Arguments for the second claim include the evidence of the notorious *yád*-structures, and the overwhelming tendency to place accented pronominals, clitic pronouns, and discourse particles into clause-initial strings.

Tat tvam asi in Context — Continued

Mislav JEŽIĆ

In 1986, Joel Brereton published his insightful article on the *mahāvākya* from the *Chāndogya Upaniṣad, tat tvam asi* (*ZDMG* 136: 98-109). In doing

so, he showed that the Old Indo-Aryan rules of congruence were strictly respected in the *ChU*, and therefore *tat* in this formula, despite general familiarity with the interpretation 'That which is the finest essence. . . . That art thou, Śvetaketu' (Hume 1921), could not be interpreted as a nominal predicate (or attribute) meaning *this* because it would be incongruent with the subject. Rather, he showed that it could only be interpreted as an adverbial predicate. He discussed why *tat* could refer neither to *ātman* nor to *sat* in the text, and finally proposed the acceptable interpretation 'That which is this finest essence. . . . In that way are you, Śvetaketu.' Following Brereton, but wanting to include the meaning of 'the cause of his existence' along with the meaning 'in that way', Olivelle (1998: 561) translated: 'And that's how you are, Śvetaketu.' In discussing the interpretation of Śaṅkara in his *Brahmasūtrabhāṣya* (1.1.6) and *Chāndogyopaniṣadbhāṣya* (6.8.7) of *tat* as the *sat*, Brereton mentions that 'philosophically he may be completely justified', but rejects his interpretation on syntactic grounds. I shall try to show how Śaṅkara, as well as Brereton and Olivelle, can be correct: *tat* is used adverbially, but still refers to the *sat* more directly than Brereton thought. The arguments lie in the context of the formula, which is very precise, specifically in passages which were expressly underestimated by Hanefeld in his otherwise shrewd analysis (1976: 159) as 'zusammenhanglos'/'out of place', but which could prove to be central to the composition of the whole *adhyāya*. It should not come as a surprise that further progress in the precise interpretation of the *mahāvākya* will require a (partial) philological reinterpretation of the composition (and text history) of the entire chapter.

The Origin and Development of Mahānāmnī Verses

Ambarish Vasant KHARE

A set of nine verses known as *mahānāmnī*s has been first recorded in the Khila portion of the *Ṛgveda*. These verses are also included in the *Aitareya Āraṇyaka*, as the fourth Āraṇyaka. However, it is to be noted that two commentators, viz. Ṣaḍguruśiṣya and Sāyaṇa follow two different traditions while considering the position of *mahānāmnī*s which result in the alteration in the division of the *Aitareya Āraṇyaka*.

These verses are also found in the tradition of the *Sāmaveda*, but are absent in the texts belonging to the schools of the *Yajurveda*. Further

it is seen that a separate *vrata* in the name of these verses has been developed in the R̥gvedic tradition. A disciple is required to observe certain rules for learning these verses in a traditional way.

The present paper tries to trace the origin and ritualistic employment of these verses in the Vedic rituals, especially the solemn sacrifices. An attempt will be made to discern the importance of these verses which resulted in forming of the *mahānāmnīvrata*, which is considered as one of the four *brahmacārīvratas*.

The Objects and Contexts of Vision of the Interstanzaic Repetition in the R̥gveda

Jared KLEIN

In this paper I discuss interstanzaic repetition in the *R̥gveda*. The categories of this phenomenon relate to the syntagmatic breadth of the repeated entities: words, phrases, entire sentences, entire *padas*. All the traditional word classes are represented: nominals (nouns and adjectives), verbs, pronouns, preverbs, negation, other adverbials, numerals, conjunctions, clitics. In each instance the repetitions may be (relatively) local or pervade an entire hymn. The more extensive the repetition, the more it defines the discourse structure of the hymn as a whole. But shorter sequences can signal particular sections or sub-themes. Thus, V.33 is a hymn in 10 stanzas to Indra whose final three stanzas constitute a *dānastuti* — indexed by the opening *utá tyé mā* in each. In hymns arranged in triads (*tr̥cas*) a given set of three stanzas is often demarcated by repetition. Thus, I.25 is a hymn to Varuṇa in 21 stanzas in *gāyatrī* meter. Stanzas 7-9 deal with Varuṇa's knowledge of invisible things, and this is punctuated by the appearance of the verb form *véda* in initial position within *pāda*s a and c of each stanza. Interstanzaic repetition can be a concatenative device, as in I.32.3d.4a *áhann enam prathamajā́m áhīnām* | | *yád indrā́han prathamajā́m āhīnām*. . . . In other instances it can highlight key designations associated with some particular deity. A good example is II.16.4-6, part of an Indra-hymn in nine stanzas, where the terms *vŕ̥ṣan-/vr̥ṣabhá* (bull) occur 17 times, characterizing not just Indra but everything associated with him.

Some hymns are pervaded by repetition. Thus, II.12 is a hymn to Indra in 15 stanzas, the first 14 of which are characterised by the rigid

structure *yáḥ . . . sá janāsa índraḥ*. The intent of the poet is to characterise Indra by a set of attributes in the relative clause and then to emphatically affirm the identification in the following correlative clause. As in most instances of pervasive repetition, in the final stanza the poet abandons his 'abstract' poetic conception in order to return to the here and now of the worship, with a prayer for himself and his entourage.

A Few Thoughts on padáṁ véḥ, padavī́- and padavī́ya-

Frank KOHLER

The hymns of the *Ṛgveda* are distinguished by a high degree of self-referentiality. In these hymns the poets refer to various aspects of their activities by a variety of different means. This paper will exemplify one of these means which comprises the use of *padáṁ véḥ* as well as that of *padavī́-* and *padavī́ya-*.

In dealing with the different semantical aspects of *padá-* ('track' and 'word') Renou and Thompson considered the syntagma *padáṁ véḥ*, usually translated as 'the track of the bird'. According to Renou, and more or less accepted by Thompson, this syntagma has been consciously used to express a bivalent meaning: first, as a paraphrase for the word *ví-* (bird) of which *véḥ* is the nominative or genitive and second, as a reference to the track of the sun.

Although Renou's interpretation *prima facie* appears to be quite convincing some aspects of it can be doubted: 1. If *padáṁ véḥ* is used as a paraphrase for *véḥ*, forms of *vi-* should have been used in significant passages, as in the case of *gó-* which occurs in the syntagma *padaṁ gó-* and is interpreted by Renou analogously. However, such an application cannot be found frequently. 2. If *padáṁ véḥ* refers to the track of the sun, it can be expected that a significant number of (singular) forms of *ví-* refer to the sun as well. But apart from comparisons *ví-* is used for denoting the sun only in two verses (*ṚV* 1.72.9 and 1.96.6). 3. Furthermore, *padá-* should not only occur in connection with *véḥ* but with other words denoting 'bird' or 'sun' as well. These connections are missing. Despite the explanations of Renou et al. it therefore seems to be justified to take a fresh look at the reasons which motivated the coining of this expression.

One of these reasons might be the phonetic bivalence of *padáṁ véḥ*. Next to its meaning 'track of the bird' it can also be understood as 'you/he (she/it) turn towards the track/word' if *véḥ* is translated as the well-attested injunctive of *vī-*. By using this bivalence the poets were able to make two statements simultaneously and to put forward the activity of creating poems. In this paper I will argue that *padáṁ véḥ* can be viewed this way by pointing out the use of *padavī-* and *padavīya-* with reference to poetry.

On a Case in the Śaunakīya Caturādhyāyikā

Vinay KSHIRSAGAR

Caturādhyāyikā (*CaturA*) of Śaunaka (Śau) is a Prātiśākhya (Prati) text, which is related to the *Atharvaveda* (*AV*). Prātiśākhyas are those ancillary texts that deal with the accents, pronunciation, meters and other matters related to the text of that Vedic tradition to which it belongs. They also discuss the phonetic changes that the words undergo in certain circumstances. Like all the Pratis, this text consisting of four *adhyāyas* or chapters, discusses various topics beginning from the classification of sounds, words, and lays down rules and observations regarding the behaviour and treatment of the consonants and vowels in the Saṁhitā text and also the changes in the sounds in the *pada*s in particular situations. This text can be regarded as an important work concerning the interpretation of the *AV* and its understanding.

The available edition of this text, along with the translation, refers, at times, to the text of one commentary (which is not present in printed form). The editor, Prof. W.D. Whitney, has noted the peculiarities of the commentary in the Introduction of this text. For explaining the rules and observations presented in this text, the commentary provides citations from the text of the Saṁhitā, like all commentaries in general, e.g. rules 2.65, 2.68, etc. Sometimes, however, it is observed that the illustrations that are cited by the commentator do not go with the text of the *AV* that is available to us. In this paper, one example of such case, viz. the rule 2.95 and its illustration from the Saṁhitā is taken up for discussion. This rule discusses the cerebralisation of the consonant *s* to *ṣ*, under certain situations. It is noted here that the text to which the commentary makes a reference does not fit the rule. It is, therefore, interesting to find out the reason and the reasoning behind it.

Such investigation into the reasons behind these cases, with due consideration of some parallel instances and a comparative study of the syntactic rules and observations by other authorities is the desideratum of this study. It will be supported by the consideration of the traditional grammar also, wherever possible. Such a study will certainly provide a new and different outlook in the study in the field of the *AV*.

Text Critical Study of the Pativedanāni Hymns

Nirmala KULKARNI

Pativedanāni is a type of ritual commonly found in the Vedic literature. The ritual has two objectives. In case of a spinster it helps in finding a husband, whereas in case of a woman already married it helps regaining her husband if any other woman controls him. The manifold meanings of the root *vid* have facilitated these objectives. That is why the rituals for obtaining a husband as well as certain oracles regarding knowing the girl's future are included in this group. Some of these rituals form part of the marriage ritual in the Atharvanic tradition.

In the ritual tradition of the *KS*, the hymns 2.36, 5.1.4, 5.2.8, 6.60 from the *Atharvaveda Śaunaka* (*AVŚ*) are employed. These constitute two complete hymns and two verses from the other hymns. The *KS* 34.12 to 34.24 describe a variety of rituals and thereby its sociocultural importance in the then society could be inferred. The *sūtras* and the commentaries thereupon pose some text-critical problems.

The present paper is designed to discuss these problems.

Pāṇini 5.3.5 and the Function of Sanskrit etád

Martin Joachim KÜMMEL

Traditionally, the Sanskrit pronoun *etád* has been considered a near-demonstrative, perhaps even closer to the speaker than *idám* (Kielhorn 1912: 61; cf. Whitney 1879: 173; Speyer 1886: 202; rather cautious Wackernagel & Debrunner 1930: 543f.). However, already Delbrück (1888: 219ff.) maintained that it did not have a concrete spatial meaning but rather was neutral towards this distinction; this interpretation has received further support in two recent studies by Kupfer (2002) and Amano (2009: 67ff). Also in later Indo-Aryan, the same pronoun is

found with either proximal (viz. in Hindi *yah/is* 'this') or medial deixis (viz. present-far in Rumboret Kalasha *ása/àla* 'that' or distal-visible in Khowar *es/oró*) so that its original function is not clarified. In this context, it is interesting to see what our oldest authority on Sanskrit has to say, namely Pāṇini. As he does not directly define the function of demonstratives, we can only use indirect evidence. One such clue can be found in *sūtra* 5.3.5 *etado'n* which states that *etád* is replaced by *án-* (> *á-*) in the adverbs *átra* and *átas*. This seems to imply that these adverbs were functionally related to *etád*, and this fact might help us to delimitate the function of the pronoun. The paper investigates this question and its implications for the development of Indo-Aryan demonstratives.

The Legend of Śunaḥśepha
A Study

Anupama MAHANTA

The legend of Śunaḥśepha is one of the important legends of the Veda. The authorship of the hymns 24-30 of the first Maṇḍala of the *Ṛgveda* is attributed to Śunaḥśepha. It is found in these hymns that Śunaḥśepha praised Varuṇa to seek his release from the *yūpa* to which he was tied down. The passage of the *Ṛgveda* (V.2.7) also refers to Śunaḥśepha's deliverance from the *yūpa*. The legend is found more elaborately in the *Aitareya Brāhmaṇa*. In the *Aitareya Brāhmaṇa* it is stated that king Hariścandra had no son. So he promised that if a son was born to him he would sacrifice him to God Varuṇa. A son was then born who was named Rohita. Then Hariścandra was called upon by Varuṇa to fulfill his promise. But the king kept postponing the fulfilment of his promise on various pretexts. After a long time when Hariścandra agreed to the sacrifice, Rohita himself refused and went to the forest and lived there for a year. Then Varuṇa seized Hariścandra and made him to suffer from dropsy. After hearing this, Rohita went to the village from the forest. Then Indra in the disguise of a man advised him to travel farther. After some years Rohita purchased Śunaḥśepha, the middle son of Ajigarta for 100 cows as a substitute for himself to be offered in sacrifice to Varuṇa. When Śunaḥśepha was about to be sacrificed, he prayed to Prajāpati, Agni, Varuṇa and other deities and they freed him from the bonds that bound him to the *yūpa*. Then the Hotṛ priest Viśvāmitra adopted Śunaḥśepha Devarāṭa as his son.

The legend of Śunaḥśepha is found in the *Rāmāyaṇa* also. But some deviations are observed in this legend from the legend of the *Aitareya Brāhmaṇa*.

The legend has philosophical, historical and social importance. This is also significant from the point of view of religion also. This legend has made an impact on the sociocultural life of the Indian people. The relevance of the expression *caraiveti* is also observed.

वैदिकवाङ्मये 'कालविमर्शः'

कुसुममौर्य

ग्रहाणां गतेः कालेन सह सम्बन्धो विद्यते कालस्य अविच्छिन्नगतित्वात्। भारते चातुर्वर्ण्यस्य कृते धर्मे मोक्षे च मुख्यं प्रमाणं वेद एव, ऋग्वेद-यजुर्वेद-सामवेदाथर्ववेदरूपाः मन्त्रब्राह्मणात्मका वेदा विविधानां यज्ञानां प्रतिपादनाय प्रवृत्ताः सन्ति, यज्ञाश्च वेदेषु कालक्रमानुसारं विहिताः सन्ति, तस्मात् कालानुपूर्वयज्ञानुविधानज्ञानसाधनानुशासनरूपमिदं ज्योतिषं शास्त्रं यो जानाति स यज्ञान् जानाति। एवं च वेदाङ्गमिदं शास्त्रम्। ज्योतिषस्य वेदाङ्गत्वं च – 'तस्मै स होवाच – द्वे विद्ये वेदितव्ये इति ह स्म यद् ब्रह्मविदो वदन्ति परा चैवापरा च। तत्राऽपरा ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः शिक्षा कल्पो व्याकरणं निरुक्तं छन्दो ज्योतिषमिति। अथ परा यया तदक्षरमधिगम्यते'। इति आथर्वणानां मुण्डकोपनिषदि (१.१.४-५)

भारतीयज्यौतिषे यदर्थे युगशब्दस्य व्यवहारो जायते तदर्थे वेदे युगशब्दोऽस्ति न वेति विविच्यते।

आ रोदसी अपृणादोत मध्यं पंचदेवाँ ऋतुशः सप्तसप्त।
चतुस्त्रिंशता पुरुधा विचष्टे सरुपेण ज्योतिषा विव्रतेन॥

(ऋ॰ सं॰ १०.५५.३)

अत्र सायणेन **'अष्टौ वसव एकादश रुद्रा द्वादशादित्याः प्रजापतिश्च वषट्कारश्च विराट चेति चतुस्त्रिशत्वं देवानाम्।'** इति कथितम्।

सततं ज्ञानोद्घाटनाय प्रयत्नशीला महान्तः ऋषिगणाश्चन्द्रतारागणैर्युक्तस्य गगनस्य समवलोकनतः प्रकाशयुक्तानां गतिवतां शुक्रगुर्वादिग्रहाणां ज्ञानाद्रहिता न सन्ति। ते सम्यग् जानन्ति यत्प्रतिविंशतिमासेषु शुक्रो नवमासं प्रातः पूर्वस्यामुदेति।

भारतीयवैदिका 'ग्रह' शब्दादाकाशस्थसूर्यादिपिण्डानां ज्ञातार आसन् न वेति सन्देहे, ओल्डनवर्गः आदित्ये तेषामाभाषो विलोकयति। तन्मतानुसारं तत्संख्या सप्तमिता आसन्। यथा – **सूर्यश्चन्द्रः पञ्चताराग्रहाश्च**। परं तद्विचारस्यौचित्ये प्रमाणस्याभावात् समीचीनकथनेऽपि पिशल, हिलेब्रांट, मैक्डॉनल् ब्लूमफील्ड प्रभृतिविद्वद्भिः तदस्वीकृतम्। हिलेब्राण्ट ऋग्वेदे समुल्लिखितपंचाध्वर्युशब्देन पंचताराग्रहाणामाभासमवलोकयति। यद्यथा–

अध्वर्युभिः पञ्चभिः सप्तविप्राः प्रियं रक्षन्ते निहितं पदंवेः।

प्रांचो मदन्त्युक्षणो अजुर्या देवा देवानामनु हि व्रता गुः॥
(ऋ॰वे॰ ३.७.७)

* भारतीय ज्यौतिषे यदर्थे युगशब्दस्य व्यवहारो जायते तदर्थे वेदे युगशब्दोऽस्ति न वेति विविच्यते।

"पर्यन्यानाहुषा युगा मह्ना रजांसि दीयथः"। (ऋ॰सं॰ ५.७३.३)

* प्राचीन वैदिक ग्रन्थेषु पञ्चवर्षात्मकयुगचक्राणां न कश्चित्सन्दर्भो दृश्यते तत्र युगानामाधुनिकस्थितिरपि न प्राप्यते।

"यज्ञकालार्थसिद्धये" लगधमुनिप्रोक्तो वेदाङ्गज्योतिषग्रन्थः प्रवृत्त इति मुख्यतया यथार्थमपेक्षितानां कालविशेषाणामेव तत्र प्रतिपादनं कृतमस्ति। वर्ष-युग-महायुग-चतुर्युगी-मन्वन्तरादीनां सर्वेषामेव सौरचान्द्रत्वादयनस्याऽपि सौरचान्द्रत्वेमेवोचितमिति वेदाङ्गज्योतिषग्रन्थाभिप्रेताया अयनान्ताधिमासव्यवस्थायुताया अयनव्यवस्थायाः सर्वथा दिव्याऽहोरात्रमासवर्षगणनामूलक-युग-महायुग चतुर्युगी-मन्वन्तरादि-गणनानुकूलत्वं च वेद्यम्।

सामवेदे धारीस्वरः

ममता मेहरा

'यादृशाक्षरेषु स्वरालानं नास्ति पूर्वाक्षरस्वरेणैवेषामपि स्वरतादृशान्यक्षराणि धारीत्युच्यन्ते' (*सा.सा.स.*, पृ. १५१) एतच्च ऋग्गानसंहितयोः प्राप्यते। लक्षणग्रन्थस्य परिशिष्टग्रन्थेषु अस्य उल्लेखः प्राप्यते। यथा – **पञ्चस्वरैर्युक्तं धार्यम्** (*मा॰ल॰* २.१३) आर्चिकसंहितायां प्रत्यृचं छलाक्षरनिर्धारणाय पूर्वार्चिके स्वरितोदात्तधारीणां संख्याः स्वीक्रियन्ते।

दीर्घस्थाने तु स्वरितं पूर्व (पद) स्थाने उदात्तकम्।
मात्रास्थाने तु धारी स्यात् प्राकृती छललक्षणम्॥
(*छलाक्षरकारिकायां सा.सा.स.*, पृ. १५६)

उत्तरार्चिके तु धारि-उदात्त-स्वरितानाम्। यथा च ऋचि विद्यमानं स्वरिताक्षरं परिगणय्य या संख्या भवति, ताः पञ्चशो विभागे शिष्टं यद्येकं तदा 'क' इत्यक्षरं यदि द्वे तदा 'च' इत्यक्षरं यदि तृतीयं तदा 'ट' इति, यदि चत्वारि तदा 'त' यदि पञ्च तदा 'प' इत्यक्षरं जानीयात्। तथा उदात्तान् परिगणय्य पञ्चशो विभागे शिष्टं यद्येकं तदा स्वरिताक्षरनिर्धारितस्य वर्गप्रथमाक्षरस्य प्रथमाक्षरं यदि द्वितीयं तदा वर्गद्वितीयाक्षरं यदि त्रीणि वर्गतृतीयाक्षरमित्यादि वर्गाक्षरं जानीयात्। तथा धारीणां संख्या दशशो विभज्य अवशिष्टाभिः संख्याभिः क्रमशः क, का कि की कु कू के कै को कौ इति जानीयात्। अनेन विधिना छलाक्षराणि ज्ञातुं शक्यन्ते पूर्वार्चिके।

सामगानसंहितायामपि आर्चिकवत्स्वररहितान्यक्षराणि पूर्वाक्षरस्वरसंयुक्तानि सन्ति धार्यत्वमाप्नुवन्ति। एतच्च गाने पञ्चरवैर्युक्तं भवति। अत्रावधारणीयं यद् विकृतिपाठसंवलितेषु वेदेषु वेदराशीनां यथायथं संरक्षणाय अष्टौ विकृतयः पापठ्यन्ते।

यथा –

जटामाला दण्डरेखारथध्वजशिखाघनः।
क्रममाश्रित्य निर्वृत्ता विकारा अष्टविश्रुताः॥
(अ॰वि॰वि॰, पृ. ३)

क्रममाला शिखा रेखा ध्वजो दण्ड रथो घनः॥
(च॰व्यू॰ यर्जुवेद खण्डे, पृ. ६६)

परं सामसंहितायां पदान्तपाठस्वीकारेण साकं छलाक्षरमाध्यमेन वेदगताक्षरस्वरमात्राविपर्यासदोषो निवर्तयितुं शक्यते, एतदेव विकृतिपाठसाम्यमिति सामवेदसंहितायाम्।

यथा –

यजुर्वेदो घनान्तः स्यादृग्वेदोऽपि घनान्तकः।
सामवेदः पदान्तः स्यादथर्वसंहितान्तकः॥
(च.व्यू.वे.शा.प., पृ. ६०)

शोधपत्रेऽस्मिन् संहत्य अष्टादशाक्षराणि धार्यां परिगणितानि सन्ति तेषां विवेचनमुपस्थापयिष्यामीति। शम्।

Processing of Dairy Products in the Vedic Ritual, Compared with Pāli

Naoko NISHIMURA

This paper examines some ritual materials and procedures related to the processing of fresh milk into some kinds of butterfat in the oldest religious texts known as 'Veda.' It focuses, among other things, on the comparison of the Veda with the Buddhist scriptures: the Black Yajurveda Saṁhitās (*c.* 800 BCE), Brāhmaṇas (*c.* 650 BCE), Śrautasūtras (*c.* 500 BCE), Pāli (*c.* third century BCE) and other Buddhist texts.

The ancient Indo-Aryans made their living by raising cattle. We can find references to various dairy products in their religious texts. Those products were not only everyday foodstuffs but also principal offerings. The descriptions of them in the Veda and the Pāli canon, if not always clear, provide some insight about the methods used to process these products.

The stock phrase in the Buddhist literature tells us the order of producing the five main products: *khīra* (*kṣīra*, fresh milk) — *dadhi* (fermented milk) — *navanīta* (a kind of butterfat) — *sappi* (*sarpiṣ*) — *sappimaṇḍa* (*sarpirmaṇḍa*). As to the concrete process of them, we are informed at present only of two points: 1. fresh milk is turned into

dadhi without any additives; 2. *navanīta* is obtained by churning up (*manth*) *dadhi*.

The Vedic literature describes how to process the dairy products in more detail. Significant information is offered, above all from the descriptions in the *Yajurveda* about the offerings dedicated to Mitra and Bṛhaspati in the *Rājasūya* (royal consecration) ritual. The main aim of this paper is to provide clear identification of these products.

पादवृत्तेः साधकानां सामवशसन्धीनां तत्त्वान्वेषकमध्ययनम्

कालिन्दी पाठकः

निखिलेऽस्मिन् भूमण्डले ऋग्वेदस्य प्राचीनता सुप्रसिद्धा वर्तते। ऋग्वेदस्य मन्त्रेषूदात्तादिस्वराणां संरचना सुनिश्चिता दृश्यते। एवमेव तत्र लघुगुर्वक्षराणां वृत्तस्याऽप विनियोगो निश्चप्रचं वर्तते। अतो वेदमन्त्राणां कृते छन्दः इत्यपि संज्ञा प्रयुज्यते। वैदिकच्छन्दसां लक्षणं वितन्वता शौनकेन ऋग्वेदप्रातिशाख्ये यदक्षरपरिमाणं तच्छन्दः इति भणितम्। परन्तु, नियताक्षरैर्निश्चितेषु छन्दस्सु वृत्तस्यापि दर्शनं भवति। ऋग्वेदे प्रयुक्तानां छन्दसां नैके भेदोपभेदाः सन्ति। तद्यथा-ऋग्वेदप्रातिशाख्यस्य छन्दःपटले **पादौ गायत्रवैराजावष्टाक्षरदशाक्षरौ। (१७.३७), एकादशिद्वादशिनौ विद्यात्त्रैष्टुभजागतौ। (१७.३८. ऋ. प्रा.)** इत्येताभ्यां सूत्राभ्यां चतुर्णां प्राकृतपादानां निरूपणं क्रियते। एतेषु प्राकृतपादेषु पादसंख्यानां वैविध्येन छन्दसामवान्तरभेदा अपि सम्भवन्ति।

विभिन्नानां पादानां यदा संहितापाठो विरच्यते तदा पदान्तेषु पदादिषु च स्वरयोर्मध्ये, व्यञ्जनयोर्मध्ये च नैके सन्धयः सञ्जायन्ते। एभिः सन्धिभिः कदाचित् पादवृत्तिरपि सम्पद्यते। (पादवृत्तिरिति शब्देन लघ्वक्षरप्रपञ्चो गुर्वक्षरप्रपञ्चश्चेति गम्यते) पादवृत्तिसम्पादकानां सन्धीनां सामवशसन्धिरिति नाम ऋग्वेदप्रातिशाख्ये प्रसिद्धम्। तद्यथा – **सामवशाः इति चैवापवादान् कुर्वन्ति ये सम्पदं पादवृत्तयोः। (१.६०. ऋ.प्रा.)**

मन्त्रेषु ह्रस्वस्वराणां यदा दीर्घभावो भवति, तदा स सामवशसन्धिः उच्यते। स एव सन्धिः प्लुतिरित्यपि संज्ञां लभते। उदाहरणरूपेण – **मक्षिवत्युकारःप्लवते सर्वत्राप्यपदान्तभाक्॥ (७.५. ऋ.प्रा.)** इत्यनेन सूत्रेण मक्षु इत्यस्य उकारः सर्वत्र दीर्घतामापद्यते।

मक्षुऽमक्षु। कृणुहि। गोऽजितः। नः। मक्षूमक्षू कृणुहि गोजितो नः।

– ऋग्वेदः ३.३१.२०

अस्मिन्मन्त्रे त्रैष्टुभपादस्य विनियोगो वर्तते तत्र च द्वितीयश्च चतुर्थश्चाक्षरो दीर्घत्वं प्राप्य, गुरुतां गतौ। अत्र क्षू इति संयुक्ताक्षरस्य विनियोगाद् पूर्ववर्ती लघ्वक्षरोऽपि गुरुतां प्राप्नोति। त्रैष्टुभेषु पादेष्वष्टमेषु दशमेषु चाक्षरेषु गुर्वक्षरस्यैव प्रयोगो दृश्यते (८.३६)। एवं रीत्या गुर्वक्षरप्रपञ्चो लघ्वक्षरप्रपञ्चश्च संसाध्य, पादवृत्तेः सम्पादनमपि भवति। तत्र अर्थस्यापि न किमपि परिवर्तनं भवति इति विषयमधिकृत्य, अस्मिन्शोधप्रबन्धे विचारणा क्रियते।

About the Names of Vedic Poets

Georges-Jean PINAULT

The names of the authors of the hymns of the *R̥gveda* (*R̥k-Saṁhitā*) are recorded in the *Anukramaṇī* (*Sarvānukramaṇī*) which is ascribed to Kātyāyana (cf. the edition by Umesh Chandra Sharma, with introduction, indices, etc., Aligarh, 1977). This source contains the traditional knowledge about the various poet's families and partly about the genealogy of individual poets. One may compare this invaluable material with the names of individual poets or of families that are given in the very text of the hymns. In addition, names of poets are known from texts of the Brāhmaṇa and Sūtra periods. Of great importance are also the lists of Pravaras 'ancestors' found in several technical texts. It is obvious that some of the names of poets given in the *Anukramaṇī* have been forged on the basis of an isolated expression, sometimes a single word, found in the relevant hymns. But the majority of the record of the *Anukramaṇī* certainly represents a genuine tradition from the time when the text of the Saṁhitā was fixed. These names are quite interesting from different angles: history of the composition of the R̥gvedic hymns, family tradition and mythology (in some cases) of poet's clans, relationships of the poets with their patrons, linguistic shape. The topic has been treated in part by Hermann Oldenberg: "Ueber die Liedverfasser des *R̥gveda*", *ZDMG* 42, 1888, pp. 199-247 (= *Kleine Schriften*, Wiesbaden, 1967, pp. 568-616) from the point of view of the textual tradition and the history of ritual. More recently Michael Witzel has tried to draw some historical and geographical conclusions from those names, see "R̥gvedic History: Poets, Chieftains and Politics", in *The Indo-Aryans of Ancient South Asia*, ed. George Erdosy, Berlin – New York, 1995, especially pp. 313-20. The book by Manfred Mayrhofer (*Die Personennamen in der R̥gveda-Saṁhitā. Sicheres und Zweifelhaftes*, München, 2003) contains the list of the R̥gvedic poets according to the *Anukramaṇī* (pp. 106-50), but it is devoid of a thorough critical sifting and classification of the material; see also his paper, "Zu den Name der Dichter rigvedischer Hymnen in der Anukramaṇī", *Historische Sprachforschung* 115, 2002, pp. 265-73. There have been also valuable contributions by a few authors about the possible interpretation of some names. Nevertheless, the material requires to be studied in depth. This paper will discuss the methodology required for the evaluation of the sources. An important issue lies in the fact that some of these names are not of Indo-Aryan

shape and point to various linguistic origins on the borders of the Vedic world. Some of them may go back to the reshaping of foreign names according to Vedic internal etymology. One may also try to interpret the names of a few alleged female poets. A recurring point lies in the distinction between diachronic and synchronic etymology. The latter reflects the interpretation of the names by the poets themselves and by their contemporaries in Vedic context and according to poetic phraseology. These insights by the native speakers are of historical interest as well. In order to substantiate this case, the paper will discuss the interpretation of several names: among them, one may mention *átri-*, the name of a celebrated *r̥ṣi* and ancestor of the Atri family (to which Book V of the *R̥k-Saṁhitā* is ascribed), which is related at face value to the names *atrá-* and *atrín-* that are given to demons. Although these names are connected in synchrony with the root *ad-* 'to eat', it is certainly not the last word to be spoken about the prehistory of Atri.

To Think as a Ritual Performance in the R̥gveda

Alexis PINCHARD

The ordinary contrast between the two ways of making a human being immortal — the path of ritual performance (*karman*) and the path of knowledge (*jñāna*), which are supposed to be respectively embodied by the oldest part of Veda, Saṁhitās and Brāhmaṇas, and by the youngest one, the Upaniṣads — is too simplistic. Indeed thought and knowledge were already needed by priests, poets and *yajamānas* in the R̥gvedic sacrifice, not as a mere condition of the right proceeding, but as a real part of the whole ritual performance, and, consequently, efficient like any other ritual performance. But the *phala* of such a mental ritual performance might be different from the one of external ritual: success and long life on earth (*amr̥ta* — as 'no-death') on one hand, and on the other hand true transcendent immortality in another world (*amr̥ta* — as 'impossibility to die').

For example, to translate the Vedic *bahuvrīhi su-mánas*, which poets adorn themselves with, as 'benevolent', is not sufficient, because it is regularly associated with faculties of perception. In *Avesta*, Vohu Manas (the Good Spirit), constitutes the hypostasis of the thought that has led Ahura Mazdā while establishing the World of Truth through the Primordial Sacrifice. Today also, as in the human history, every sacrifice,

in order to follow the Truth, has to be animated by Vohu Manas. Only the priest whose thought is led by Vohu Manas — so that he really *is* an actor of the Primordial Sacrifice — may claim to maintain the correct world order whereas the Bad Spirit is attacking it. The actual material performance shall be experienced as a projection of a permanent intellectual archetype that can be neither seen nor touched. The same thought might animate the R̥gvedic poet, making him able to identify himself with the very First Fathers who have established the rules of sacrifice and of poetic tradition. The actual poet doesn't think *about* this first institution, but he contemplates it as *really present* in another stratum of being and so he acts personally in it. Therefore the myth of a celestial sacrifice of some *r̥ṣis* might be understood as such a mental sacrifice. Reciprocally, the human mind has to be defined as the part of a person that can always attend the Primordial Sacrifice.

A New Edition and an Annotated Translation of the Kauśika Sūtra

Julieta ROTARU and *Shilpa* SUMANT

The *Kauśika Sūtra* (*KauśS*) is a major work explaining the domestic practices of the Atharvavedic tradition, attributed to the Śaunaka school. It was edited in 1889 (*JAOS*, 14) by Maurice Bloomfield, based on eight manuscripts. The editor also translated (SBE, 42 1897) some passages from that Sūtra showing the ritual aspect of the Śaunakīya hymns. C.R. Lanman regretted the fact that Bloomfield, the only one who could decipher this arcane text, did not afford translation of the entire text (Whitney-Lanman, (1905) 1996: Introduction, lxxvi). During the past 120 years some chapters of this Sūtra have been translated by various scholars. There has been a long-felt need for a complete translation of this important text.

In 1990, S.S. Bahulkar published, as a specimen, a critical edition of the first chapter of the *KauśS*, in *Vedic Texts: A Revision, Felicitation Volume in Honour of Prof. C.G. Kashikar*. He used some new manuscripts and offered some emendations to the text edited by Bloomfield. Bloomfield's edition divides the text into *kaṇḍikā*s and *sūtra*s; while the specimen edition follows the traditional threefold division of the text, namely, *adhyāya*, *kaṇḍikā*, and *sūtra*. It also takes into account the evidence of variants of the *sūtra*s found in the MSS of the *KauśS* and the *sūtra*s quoted and explained in the commentaries. The methodology

of the text and ritual aspect has also been taken into consideration while breaking the *sūtras*.

The current project undertaken under S.S. Bahulkar's guidance aims at critically editing the *KauśS*, on the basis of the manuscripts used by Bloomfield and some newly discovered manuscripts together with an annotated English translation, with the help of published and unpublished ancillary texts, namely Dārila's *Bhāṣya*, Keśava's *Kauśikapaddhati*, some other commentaries and *prayogas* in the tradition of the Śaunakīyas and, if necessary, the priestly manuals of the Paippalādins.

The present paper aims to introduce the proposed project to scholars by demonstrating, with examples, salient features of the proposed new edition along with its translation based on the study material mentioned above.

On the Interpretation of Apasyaḥ and Apasyuvaḥ in Yajurveda

Jayashree SATHE

In the *Yajurveda* there is one *mantra*, viz. *sadhamado dyumninir ūrja. . . .* It occurs in all its recensions as in the Taittirīya (1.8.12.1), Maitrāyaṇī (2.6.8), Kāṭhaka (15.6) of *Kṛṣṇa Yajurveda* and also in the Vājasaneyī Kāṇva (11.4) and Vājasaneyī Mādhyandina (10.7) of *Śukla Yajurveda*. The *mantra* is further employed in the corresponding Brāhmaṇas and Śrauta Sūtras also. The *mantra* occurs in these works with some variant readings. In particular the reading *apasyo vasanaḥ* commonly occurs in the Vājasaneyī Saṁhitās and surprisingly also in the Maitrāyaṇī and Kāṭhaka of *Kṛṣṇa Yajurveda*. However, the *Tattirīya Saṁhitā* records the different reading as *'apasyuvo vasanaḥ'*. It results in the problem of proper understanding and justification of these readings. In order to solve this problem one has to undertake a critical and thorough study of this *mantra* taking into account several related aspects as follows:

1. Contextual study with the help of commentaries of Sāyaṇa, Bhaṭṭabhāskara, Uvaṭa and Mahīdhara.
2. Ritualistic employment
3. Derivation, etymology
4. Pāṇini's sūtras

5. Rules of accents
6. Rules of syntax
7. Semantics
8. Actual recitational practice, etc.

In the case of the reading *apasyaḥ* its derivation is possible as *apas + yat* suffix. But there are two *apas* words with accent variations and also rendering different nuances like work, water and if adjective denoting as active, skilful, watery. Likewise, in the case of the reading *apasyuvaḥ* also these variations of two *apas* are necessarily connected. Considering such fundamental variations the traditional commentators as well as the Western scholars have endeavoured to explain and justify the opted reading in some or the other way. It is especially noteworthy here that Patañjali in *Mahābhāṣya* and Kaiyaṭa in *Pradīpa* have provided altogether a different derivation leading to settle for a third type of *apasya* word.

It is quite interesting therefore, to study minutely the treatment given by earlier scholars to these variants. The paper seeks to present the critical analysis of the views of these scholars and tries to provide the solution by treating both the variants on parallel lines and internally to be designated as separate homonyms like [1]*apasya*, [2]*apasya*, [3]*apasya* and [1]*apasyu*, [2]*apasyu* which can be claimed to be in tune with the rules of grammar, accents and semantics.

शास्त्रीयसङ्गीते श्रुतिः

विजय कुमार शर्मा

शार्ङ्गदेवेन विरचिते सङ्गीतरत्नाकरे श्रुतयः प्रतिपादिताः। एकत्र प्रसङ्गे **'सामवेदादिदं गीतं सञ्जग्राह पितामहः'** इत्याह शार्ङ्गदेवः। श्रुतिजातिनिरूपणक्रमे षड्जादीनां स्वराणां श्रुतिप्रभवत्वं समाख्यातम्। नारदीयशिक्षायां षड्जादीनां स्वराणां सामगतसप्तस्वरेषु परिवर्त्याध्ययनं कृतमस्ति। यथा –

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः।
यो द्वितीयः स गान्धारस्तृतीयस्त्वृषभः स्मृतः।।
चतुर्थः षड्ज इत्याहुः पञ्चमो धैवतो भवेत्।
षष्ठो निषाद विज्ञेयः सप्तमः पञ्चमः स्मृतः।।
(ना.शि. १.५.१-२)

तत्र श्रुतीनां जातित्वेन दीप्तायताकरुणामृदुमध्यमाश्चेति पुरः स्थापिताः। ताश्च षड्जादिषु

स्वरेषु भवन्तीति तेन निर्धारितम्। सप्तस्वराणां त्रिषु स्वरेषु अन्तर्भावे कृते सति श्रुतयः एता भवन्ति। यथा –

उच्चौ निषादगान्धारौ नीचावृषभधैवतौ।
शेषस्तु स्वरिता ज्ञेया षड्जमध्यमपञ्चमाः।।
(या. शि. १/७)

तथा –

दीप्तायता मृदुर्मध्या षड्जे स्यादृषभे पुनः।
संस्थिता करुणा मध्या मृदुर्गान्धारे पुनः।।
दीप्तायता मध्यमे ते मृदुर्मध्ये च संस्थिते।
मृदुर्मध्यायताख्या च करुणा पञ्चमे स्थिता।।
करुणा चायतामध्या धैवते सप्तमे पुनः।।
(सं. र. ३.२७.३०)

अनेन श्रुतिनिरूपणेन शास्त्रीयसङ्गीतस्य प्रमुखं स्रोतः किमति शोधपत्रे निरूपयिष्यते।

The Atharvaveda

Fountainhead of the Medical Sciences

Vijay Shankar SHUKLA

Seeds of the Indian medicine lay in the Vedas especially in the *Atharvaveda* where we have description of the causes as well as diseases along with their treatment. The seers performing the rituals related to Agni were generally known as *Atharvana* and the hymns or *mantras* used in the rituals have originated as a separate recension which is now in the shape of the *Atharvaveda*. At the time of Bhagvān Patañjali nine recensions of the *Atharvaveda* were in practice, however, at present we have only two recensions, i.e. Śaunaka and Pippalāda. *Atharvaveda* describes the *brahmavidyā*, *bhaiṣajyavidyā*, *prāṇavidyā*, *ādhyātmavidyā* and *yogavidyā*. It is also attested by the *Tāṇḍyamahābrāhmaṇa* that the *mantras* conceived by the *Atharvan* are for the *bhaiṣajya* from whom we may obtain good health. Keeping in view the types of sickness the hymns of the *AV* have been divided in 40 *gaṇa*s which start from *anuṣṭhānārcaḥ* to *svastayanagaṇa*. *Kauśika Sūtra* explains the process of using these *mantras*. The medication system applied in the *Atharvaveda* has two methods, i.e. *sādharmyasiddhānta* and *saṁsargasiddhānta* which propagate the symbolic treatment, treatment through water (*abhisecana*); medicine; binding of thread on hand or at any other part of the body

depending upon the requirement (*maṇibandhana*), *abhimarṣaṇa*, *sparśa*, etc. It is very interesting that the *Atharvaveda* and its related literature provide us with information regarding the diagnosis of various diseases (whether it is *ādhidaivika*, *ādhibhautika* or *ādhyātmika*) as well as their cure. In case of the hereditary diseases and diseases due to wrong doings of the past, *AV* prescribes the suitable medicines, principle of treatment and also describes the different parts of the body.

The main objective of the proposed paper is to search out all available information and methodology which was in practice at that time and also possibilities of their application in the present scenario with the help of first-hand materials. This paper is also infused with real life experiences.

Some Curious Statements in the Taittirīya Brāhmaṇa

N.K. SUNDARESWARAN

The Brāhmaṇa texts of the Vedic literature contain a mine of information. Though their prime aim is to draw a ritualistic interpretation for the *mantras* in the Saṁhitās, they contain many ideas and concepts which are very important from the historical, sociological, philological, cultural and many other angles.

They contain many statements revealing information about some customs and practices in vogue in the society. See for instance, the statements:

(1) तस्मादेको बह्वीर्जाया विन्दते। (Therefore a man can have many wives — *Taittirīya Saṁhitā*, 6.5.1.4)

(2) तस्मान्नैका द्वौ पती विन्दते। (Therefore a woman shall not have two husbands — *Taittirīya Saṁhitā*, 6.6.4.3)

(3) तस्माद् द्विनामा ब्राह्मणः। (Therefore a brāhmaṇa has two names — *Taittirīya Saṁhitā*, 6.3.1.3)

(4) तस्माद् द्विरह्नो मनुष्येभ्य उपह्रियते। प्रातश्च सायम् . . . तस्मात्त्रिरह्नः पशवः प्रेरते। प्रातस्सङ्गवे सायम्। (Therefore human beings are fed twice a day. . . . Therefore animals are let out thrice a day — in the morning, afternoon and evening — *Taittirīya Brāhmaṇa*, 1.4.9.2)

Some other similar statements are the result of keen observation of things and events in nature. See, for instance, the statements:

(1) तस्मात्तान्तः कृष्णो भवति। (Therefore a fatigued man looks pale — *Taittirīya Brāhmaṇa*, 2.3.8.1)

(2) तस्मान्माँसेनास्थि छन्नम्। (Therefore bones are covered with flesh — *Taittirīya Saṁhitā*, 2.6.3.4)

(3) तस्माद्रराटे केशा न सन्ति। (Therefore there is no hair on the forehead — *Taittirīya Saṁhitā*, 2.1.2.2)

(4) तस्माद्वत्सञ्जातङ्गौरभिजिघ्रति। (Therefore a cow smells a new-born calf — *Taittirīya Saṁhitā*, 6.4.11.4)

(5) तस्माद् द्वौ त्रीनजा जनयति। (Therefore a she-goat gives birth to two-three kids at a time — *Taittirīya Saṁhitā*, 6.5.10.1)

These statements mostly occur as concluding remarks of passages dealing with some particular act in some sacrificial rituals. But one can treat them as separate statements, as these could be taken as justifying rationales behind the particular sacrificial act. It is interesting to note that these are presented, on the contrary, as the results of the particular sacrificial acts.

Similar statements are there in plenty in all the Brāhmaṇa texts. An analysis of these statements would not only be interesting but definitely be rewarding also.

This paper attempts to classify those statements in the *Taittirīya Saṁhitā* (as the Brāhmaṇa and Saṁhitā portions in the *Taittirīya* recension are intermixed, the purview of this paper covers *Taittirīya Saṁhitā* also) and to explore the scope of analysing these from various angles.

A Vedic Perspective on an Indo-European Problem

The Ṛgveda Types bhára-, (vājaṁ)bhārá-, bhārá- and Their Development in the Atharvaveda

Elizabeth TUCKER

Ṛgvedic thematic stem verbal nouns of the type *bhára-*, (*vājaṁ*) *bhará-* from root *bhṛ-* (bear) have normally been compared by historical linguists to the Greek types *phóro-* (action of bearing), *phoró* (bearer). But, as is well known, in a high proportion of the *ṚV* forms the root vocalism is at variance with Brugmann's Law, according to which Indo-European apophonic **o* developed to Indo-Iranian long *ā* in open syllables. Consequently, these Vedic nominal categories have often

been discussed in an Indo-European comparative context, notably by Kurylowicz (1956), Lubotsky (1988) and Hajnal (1994). However, a detailed philological examination of the forms from an inner Vedic perspective has been lacking.

My paper will report on the results of a survey I have recently made of all the evidence contained in the *R̥gveda* Family Books, the 'Popular' *R̥gveda* (*R̥V* 10) and the *Atharvaveda* (both the Śaunaka and the newly-edited *kāṇḍas* of the Pippalāda). I have taken into consideration the meaning and function of these verbal nouns and adjectives in their Saṁhitā contexts as well as the quantity of their root vowel and accent, and I have attempted to identify the synchronic categories at the each stage; also which types are increasing, which are moribund and what sort of innovations are taking place. In addition, comparison with the corresponding Old Iranian nominal categories in Avestan and Old Persian can shed light on the prehistoric Indo-Iranian stage.

I argue that several interesting but hitherto unnoticed developments in both the form and function of such nominal stems can be traced within the time span covered by the earliest Vedic Saṁhitās. For instance, the numerous *AV* compounds with second element *-grā(b)há-* or *-hārá-* are new creations according to a productive pattern. Not merely two but several categories influence each other, and inherited Indo-European forms appear to be preserved in only one sub-category, in a few isolated lexical items where the connection with the verb root had become obscure, and in some terms belonging to the ritual sphere where archaic vocabulary had great longevity.

खण्डः २

भाषाशास्त्रम्

Section II

Linguistics

Conveners

- Pierre-Sylvain Filliozat
- Jan E.M. Houben
- S.P. Narang
- Siniruddha Dash

Special Panel

Models and Theories in Sanskrit Grammar and Linguistics

Convener: *Jan E.M. Houben*

In Sanskrit linguistics, grammatical models are needed not only for the analysis of Sanskrit in its various levels, styles and registers (e.g. late Vedic; classical pāṇinian, buddhist 'hybrid' sanskrit), but also for the development of linguistic computer applications such as parsers, automatic translators, etc. In addition, they prove to be important in the theoretical research of Sanskrit linguistic traditions. These linguistic traditions themselves provide various models, i.e. grammars or partial grammars, which are useful for some but not necessarily for all levels, styles and registers of Sanskrit. Traditional Sanskrit language sciences have till now been studied mainly against the explicit or implicit comparative background of modern western theories of grammar and language. Over the last two centuries they have inspired many developments in modern linguistics, and with hindsight we can say that much of what seemed mystical or arbitrary to earlier western scholars has turned out to be based on an advanced understanding of language. The computerized modeling of ancient grammars opens up entirely new possibilities for an investigation of these sophisticated traditional models that remains largely independent from comparison with modern theories. Successes in computerized modeling for many languages including Sanskrit are stimulating a turn towards functional linguistic theories, either as new developments within generative grammar or in opposition to classical generative grammatical theory. Moreover, at a time when more and more Sanskrit (and vedic, buddhist 'hybrid', etc.) texts are available in electronic form, it is important to be acutely aware of the impact which the choice of theory or model can have on our understanding of extensive linguistic materials which may be open to different theoretical approaches. For this panel papers have been invited which deal with cases where models and theories "make a difference". The focus may be (a) on the development of new theories and models and their application to domains of Sanskrit usage, from vedic to strict pāṇinian and from classical to its various "hybrid" varieties; (b) on computerized representations and simulations regarding traditional or modern models or (partial) grammars; (c) on cases where the choice of a theory or a model is significant for our understanding of linguistic materials.

The Vyākaraṇic Descriptive Model and the French Grammars of Sanskrit

Émilie AUSSANT

After the 'Pāṇinian features of the oldest known Malayalam description' lecture given on the occasion of the 14th World Sanskrit Conference (Vyākaraṇa panel), another step of the 'Extended Sanskrit Grammar' research program led by Jean-Luc Chevillard, Vincenzo Vergiani and myself is presented in this paper. The aim is to study the use of the Vyākaraṇic descriptive model in the French grammars of Sanskrit, from the *Grammaire sanscrite-française* by M. Desgranges (1845-47) to the *Éléments de grammaire sanskrite* by V. Filliozat (1998), mainly focusing on the following points:

- when the Vyākaraṇic descriptive model is not used, what model is referred to and why?
- when the Vyākaraṇic descriptive model is used, is it obviously claimed? How the points of view of the Indian grammarians are introduced?
- what characteristics of the Vyākaraṇic descriptive model are taken over: the framework, the metalanguage and its concepts, the declensional patterns? Why?

Even if external constraints (target audience, historical and scientific context, etc.) may explain the retention — or the non-retention — of features of the Vyākaraṇic descriptive model in the French grammars, I believe that such works — like every grammar of Sanskrit that is written in a language other than the Sanskrit — provide valuable information on what makes the heart of the Sanskrit 'native grammar'. Of a particular interest are cases where there is a selection of these features, because they presuppose a choice.

Formal Semantics in Vedic Linguistics
Prospects and Limitations

Eystein DAHL

In the recent years, a number of scholars have examined the semantics

of the Vedic tense/aspect/mood categories from different perspectives and with different results (cf. e.g. Tichy 1997, 2006; Kiparsky 1998, 2005; Kümmel 2000; Mumm 2002; Dahl 2010). However, many aspects of the systemic dimension of this set of interrelated problems remain only vaguely accounted for. In this paper, I discuss as to what extent the formally oriented theoretical semantics provides a fruitful model for exploring the systemic dimension of linguistic meaning in corpus languages like the Vedic. The framework proposed in this paper assumes that the semantic properties of a given morphosyntactic category in a given language amounts to the set of discourse contexts with which it is compatible. Two typologically distinct morphosyntactic categories may have one or more readings in common but must differ with regard to at least one reading which, accordingly, is typologically relevant in the sense that it may be used to distinguish between two typologically different semantic categories. If two or more categories within the same synchronic system have a given reading in common, this may result in a competition between the two categories and if one of the categories is semantically more specific than the other, the semantically specific category will tend to be selected and tend to block the less specific category from the relevant context. In this way, one arrives at a dynamic model of linguistic meaning which easily accommodates the insights of a more traditionally oriented philological approach and at the same time enables a critical revision of existing hypotheses regarding the organization of the Vedic tense/aspect/mood system.

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Panel: Models and Theories in Sanskrit Grammar and Linguistics

Noun and Verb

Multiple Processes of Understanding in the Pāṇinian School

Pierre-Sylvain FILLIOZAT

The time of Bhaṭṭoji Dīkṣita and Kauṇḍa Bhaṭṭa has been a period of intense and productive linguistic reflexion. The school of Vaiyākaraṇas gave prominence to the verb conveying the idea of action in the process of understanding of a sentence, the school of Naiyāyikas to the noun conveying the subject which the sentence intends to describe, the school of Mīmāṁsakas to the idea of injunction conveyed by the injunctive word-unit. The proposed communication aims at searching first the axioms on which the Vaiyākaraṇas of the Pāṇinian school have based their theory, then the sources of the later expositions in previous linguistic literature.

The *vākya*, literally 'speech', usually translated as 'sentence' is a unit containing a verb expressed or understood. The basic idea is to build up a representation of the unbreakable unit: the proposed form is one unique term called 'qualified (*viśeṣya*)' surrounded by 'qualifiers (*viśeṣaṇa/prakāra*)'. The approach of Vaiyākaraṇa is that the qualified term is the action conveyed by the verb; the qualifier is the group of factors of the action conveyed by nouns.

A distinction between noun and verb is apparent in Pāṇini's *Aṣṭādhyāyī*. Their semantic differentiation is already done in *Nirukta*. Patañjali gives clear hints to their respective behaviours in the sentence. Bhartṛhari lists several conceptions of the sentence structure. The schools of Nyāya and Mīmāṁsā are certainly indebted to the basic concepts elaborated in the school of Vyākaraṇa.

Sanskrit, Grammar and Computational Linguistics

Brendan S. GILLON

There are at least two ways in which linguistic theory can play a useful role in the study of Sanskrit. One way pertains to the study of Sanskrit, the other to the study of Pāṇini's grammar.

Modern linguistic studies have brought to light many, many patterns which escaped the attention of traditional grammars, especially in the area of syntax and semantics. The existence of these patterns prompts several questions which classical Indian grammarians did not raise, yet, in the light of what we now know of other languages, should be raised. They include such questions as: what role does word order play in Sanskrit? Do constituents, which have played a central role in the rise of modern, informal linguistic theory, play any role in Sanskrit grammar? When can one expression serve as the antecedent of another? What is the range of ellipsis in Sanskrit and what are the conditions which determine whether or not ellipsis is permissible?

Since there are no true native speakers of Sanskrit, these questions can only be addressed through the study of texts, a study which would have been nearly impossible before the advent of the digitization of texts and the development of suitable computational techniques for creating tree banks.

Another way in which modern linguistic theory may be of use is in the study of Pāṇini's grammar. As is well-known, Pāṇini's grammar of Sanskrit is the world's first generative grammar, though it is an informal one, analogous to Euclid's informal axiomatization of geometry. An obvious project is to do for Pāṇini's grammar what Hilbert did for Euclid's Elements: formalize it, with a view to enhancing both our appreciation of Pāṇini's achievement and our understanding Sanskrit itself.

This paper will elaborate on both of these uses of modern linguistic theory.

Grammatica Grandonica
The Lost Manuscript of Hanxleden's Sanskrit Grammar Rediscovered

Toon van HAL, *Christophe* VIELLE and *Jean-Claude* MULLER

The recent rediscovery by Toon van Hal in Italy, in May 2010, of the autographic manuscript of the Sanskrit grammar composed in Kerala by the Jesuit Father Johann Ernst Hanxleden (Arnos Padiri, 1681-1732) constitutes a major contribution to the progress of the historical and linguistic researches on the first European attempts of grammatical description (in Latin) of the Sanskrit language. A first Sanskrit grammar had already been composed *c*. 1660-62, using Devanāgarī script, by Father Heinrich Roth s.j. (1620-88, Agra), the manuscript-facsimile of which was published in 1988 (ed. A. Camps & J.-C. Muller); Roth's grammar was based on Anubhūti Svarūpācārya's *Sārasvata-vyākaraṇa*. Another Sanskrit grammar was composed before 1732 (for its first 5 chapters at the least), using Bengali script, by Father Jean-François Pons s.j. (1688-1752, Chandernagor); this grammar, still waiting for an edition (cf. the preliminary studies by J. & P.-S. Filliozat, and J.-C. Muller), was based on Vopadeva's *Mugdhabodha* and was later used by A.H. Anquetil-Duperron. Hanxleden's grammar (also composed before 1732), in which Sanskrit is written in Grantha-Malayalam script, has served as a model for Paulinus a Sancto Bartholomaeo (Paulinus Padiri)'s *Sidharubam seu Grammatica Samscrdamica*, the first Sanskrit grammar ever printed (Rome, 1790). The paper will examine the context and the structure of Hanxleden's grammar; its relationships with its Sanskrit (indigenous grammatical) source, viz. the Siddharūpa which was the manual used in traditional Kerala for learning basic Sanskrit; and some of its south-Indian peculiar features, introductive to its further edition as planned by the authors.

Panel: Models and Theories in Sanskrit Grammar and Linguistics

Ratha: 'Chariot' or 'Hero'? Computational Approaches to Polysemy in Sanskrit

Oliver HELLWIG

Sanskrit is an inherently polysemous language. Many Sanskrit poets

apply polysemy as a stylistic feature, but the use of polysemous word is also well attested in the technical and anonymous literature. These facts are well known to Indological research, and especially the poetic use of polysemy has generated much scholarly attention.

The presentation approaches the phenomenon of polysemy and, more generally, of multiple semantic senses of a single Sanskrit word from two perspectives. First, it describes how Indology can deal with polysemy using computational approaches. This part deals with the two questions of how word senses can be annotated in Sanskrit texts, and how semantic senses can be determined (semi-)automatically using algorithmic methods developed in Computational Linguistics. The second part of the presentation focuses on how Indological research can benefit from semantic information. It describes a basic 'question answering system' that can be used to find topic references in lexically and grammatically annotated Sanskrit texts by indicating English key terms. In addition, it discusses the use of semantic information in philological research, with a special focus on historical changes in the semantic structure of the Sanskrit vocabulary.

Panel: Models and Theories in Sanskrit Grammar and Linguistics

Towards a Systematic Categorization of Indian Theories of Language

Bhartṛhari and Linguistic Structure

Jan E.M. HOUBEN

Indian theories of language and meaning have fascinated Western linguists since the birth of modern Western linguistics. These theories have been labelled according to their geographic area of origin as 'Indian' (e.g. in studies of J. Broughs and Kunjunni Raja). In the course of time these 'Indian theories of language and meaning' have inspired important linguists such as Ferdinand de Saussure, Leonard Bloomfield, Noam Chomsky and others in positing their quite diverse theories.

Is it possible to give to Indian linguistic theories a place in accordance with the theoretical choices they make, rather than only according to their geographic origin? If we want to give a systematic place to Indian theories of language what will be the parameters according to which to categorize them? One fundamental parameter

is the degree of reality attributed to the linguistic elements figuring in a linguist's analyses.

In a recently published article (Houben 2009), I argued that in the view of the first extensive theoretician of language in the tradition of Pāṇinian grammar, Bhartṛhari, we do not find any trace of an acceptance of a linguistic structure given beforehand in the language, in spite of what one might expect on the basis of the oft-cited words of Sir William Jones (1786): 'The Sanskrit language, whatever may be its antiquity, is of a wonderful structure.' It is rather the linguist or grammarian who imposes structure in his description.

I gave three reasons which are all based on Bhartṛhari's *magnum opus*, the *Vākyapadīya*: (1) "First of all, in explicit statements, Bhartṛhari denies the reality of elements that should be central in a supposed structure in language." (2) "Second, Bhartṛhari also emphasizes that words and sentences can be analysed and explained in several ways, and that hence the parts used to explain the whole have no definitive status." (3) "Finally, in the case of Prākṛta, or, in Bhartṛhari's terms, substandard words (*apabhraṁśa*, according to the examples cited corresponding with what we call Prākṛta words), it is the individual words that are substandard, there is no systemic or structural change from the language 'Sanskrit' to a language 'Prākṛta' as is the consistent perspective (and aim of reconstruction) of modern scholars of Sanskrit and middle Indic."

This picture of Bhartṛhari's view can be partly confirmed but has to be partly modified if we take another work of Bhartṛhari into account, his earlier and unfortunately incompletely transmitted commentary on Patañjali's *Mahābhāṣya*. In this paper I investigate passages from Bhartṛhari's *Mahābhāṣya-Dīpikā* which match the three reasons given above for seeing Bhartṛhari as a theoretician who does not accept a linguistic structure given in Sanskrit beforehand in accordance with the findings in the *Vākyapadīya*. I will show, however, that this concerns language on the level of words and sentences (in accordance with the subject matter of the *Vākyapadīya*). In the *Mahābhāṣya-Dīpikā*, however, Bhartṛhari finds occasion to give his view on the phonetic basis of Sanskrit, where he does accept a structure given beforehand, i.e. before the grammarian or theoretician comes in. I will finally investigate to what extent Bhartṛhari may have still adhered to his view on the phonemes of Sanskrit when composing his *Vākyapadīya* (which probably started when he was still working on the *Mahābhāṣya-Dīpikā*).

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Panel: Models and Theories in Sanskrit Grammar and Linguistics

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Departing from Pāṇini for Good Reasons

Gérard HUET

Pāṇini's *Aṣṭādhyāyī*, and its refinements brought about by the *trimuni* tradition, is the unchallenged gold standard of the Sanskrit's correct usage. It brings under one comprehensive system a complete grammar of the language, dealing with phonetics, morphology, syntax and semantics. A competent Sanskrit speaker may in principle justify any meaningful enunciation in the language by constructing a sequence of grammar rules and lexicon accesses that will yield its phonetic realization under the intended meaning. This fact is not questioned here. However, the use of 'meaningful' and 'meaning' in the precise statement above is essential. It assumes not just that the enunciation be meaningful, but that the speaker knows its meaning, and may refer to it in the process of grammatical justification. This observation has lead to numerous discussions in the literature [Cardona, Kiparsky, Houben, Scharf, among others] arguing that the grammar is not usable simply as a set of independent modules operating across the various 'levels' of phonetics, morphology, syntax and semantics. This raises a challenge to the proper design and implementation of a mechanical *Aṣṭādhyāyī* simulator, since interaction with a human operator is necessary, not just for lexicon access, but also for the validation of semantic conditions.

Worse still is the problem of using the Pāṇinian tradition for the design of a mechanical Sanskrit analyzer, able for instance to do semi-automatic annotation of Sanskrit corpus, since part-of-speech tagging and even segmentation of sentences (*sandhiviccheda*) poses challenges in the absence of the intended meaning. Morphology is hopelessly interwoven with syntax, if only because compounds have an unbounded number of components, and thus full lexicons must operate at a level of morphemes and not just words. This induces computational complexity problems, whose solution demands a different organization of the grammatical processes. It is just not feasible to somehow regard

Aṣṭādhyāyī as a generating device, whose inversion would yield a parsing algorithm.

This paper illustrates the necessary change of methodology on three precise points, concerning the analysis of compounds. First, Pāṇini explains compound formation as a recursive process at the level of inflected words (*padas*). You may form a new *pada* by joining together two *padas*. Thus the word *ātmanepadam* is obtained by glueing *ātmane* and *padam*, or more precisely *ātman*-s1 and *pada*-s2, where suffixes s1 and s2 are the corresponding morphological markers. For instance, s1 expresses the dative case, so that *ātmanepadam* may be glossed as 'word for self'. Similarly, the compound *devakulam* is obtained by glueing *deva*-s1 and *kula*-s2, where s1 expresses the genitive case, consistently with its *ṣaṣṭhītatpuruṣa* status issued from the meaning of its gloss as the non-compound substantive phrase *devasya kulam*, i.e. 'god's house'. Here, however, a process of erasure of markers operates to ultimately erase s1, and leave us with the final phonemic realization *devakulam*, and not **devasyakulam*. This process is optional, and thus both *devakulam* and the so-called *aluk* compound *ātmanepadam* are derivable under a unique morphological process of *samāsa* formation. This is part of the formal beauty of Pāṇini's grammar, namely its brevity (*lāghava*). However, if one wanted to reverse this process in a computational parser, we would have to un-erase, so to speak, all morphological markers from initial segments of compounds, in order to synthetize not only *devasya*, but all possible forms of stem *deva* in the 3 numbers, 3 genders, and 7 cases, that is, 63 forms, in the unlikely event that some *aluk* compound may use one of them. This is clearly computationally untractable, and not needed, specially since *aluk* compounds are the exception rather than the rule, and may be lexicalized, recognizing the fact that *aluk* compound formation is not productive in the language. Thus the recursion on compounding *padas* ought to be replaced by recursion on base stems (*pratipādikās*), and the iic. form *deva-* must be lexicalized as a morpheme usable for regular compound formation, replacing the non-determinism search branching factor of 63 to a deterministic search for a single form.

Another issue arises from the fact that the binary rule of compound formation corresponds to a binary tree structure, namely the phrase structure of its paraphrase. Thus, e.g. the stem *baddhapadmāsanastha* is analyzed as ((*baddha*-(*padma*-*āsana*))-*stha*) 'he who stands in the locked lotus position'. This binary tree structure ((A-(B-C))-D) is one among 5 ways of forming a binary tree with 4 leaves, or equivalently of parenthesizing an expression with 4 components. This decomposition arises from our understanding of the meaning of this compound,

which gives us the dependencies between components yielding this unique factorization. In the absence of knowledge of this meaning, the phonemic realization of a compound with n+1 components could possibly lead to C_n possible interpretations, where C_n is the n-th Catalan number, a combinatorial function that is exponential in n. Thus *pravaranr̥pamukuṭamaṇimarīcimañjarīcayacarcitacaraṇayugalaḥ*, a compound found in *Pañcatantra*, even after *sandhi* segmentation, leads potentially to C_9 = 4862 interpretations. We propose to decouple dependency analysis, a semantic process, from the purely morphological formation of linear compounds or *pre-compounds*, of the form $I_1 < I_2 < \ldots < F$, where $I_1, I_2, \ldots$ are iic. morphemes (bare stems) and F is an inflected non-compound form. We may thus interpret the above compound as the unique pre-compound: *pravara<nr̥pa< mukuṭa< maṇi<marīci<mañjarī<caya<carcita <caraṇa<yugalaḥ*, recognizable by a simple terminal recursion within a finite-state lexicon-driven lexer. Finally, we propose to ignore the exocentric (*bahuvrīhi*) status of compounds during segmentation-tagging considered as a preliminary pass creating a linear structure, further analyzable by more semantic processes such as *kāraka* analysis in a separate second-level independent module. This removes one more exponential explosion.

On these principles we have built an experimental Sanskrit parser for the classical language, which is able to recognize long compounds such as the above, which we segment in only 16 interpretations, with a second semantic role analysis phase pruning out all of them except the intended solution. Our computational processes are not Pāṇinian in the sense of being able to synthesize the exact sequence of rules from the *Aṣṭādhyāyī* necessary to derive a given sentence, but we claim that they are sufficient to analyze a fair proportion of the classical corpus, given a root lexicon covering its vocabulary, and precise enough to be usable by students of the language as a computer-aided reader assistant, and ultimately by philologists as an editing tool.

Panel: Models and Theories in Sanskrit Grammar and Linguistics

The Poetics of Vedic Accentuation Revisited

Kristen de JOSEPH

By way of a sequel to my paper at the 14th World Sanskrit Conference in Kyoto, I shall revisit the topic of the poetics of Vedic accentuation and its implications. In earlier studies (Lubotsky 1995, De Joseph 2010),

evidence was marshalled in support of the theory that the Vedic poets borrowed the tonal modulations of the Vedic pitch accent in order to create new poetic devices from the inherent melody of ordinary speech. Selections from the Vedic Family Books (*ṚV* II-VII) exhibit an anomalous excess or scarcity of raised accents, as well as the statistically improbable recurrence of particular sequences of accents; these accentual motifs mimick the more familiar, phoneme- and syllable-based devices of alliteration, assonance, consonance and rhyme, albeit with pitch as their medium. The motifs often coincide with these other, 'traditional' poetic devices in a stanza for textually rich, aesthetically marked loci where present.

The compilation of illustrative examples from the Family Books comprised only the first step in this research; there's far more to be said for the poetics of accentuation and its place, both in the Vedas and in Indo-European poetry. In this paper, I use a computer based, 'statistical stylistic' approach to explore melodic repetition in further selections from the Vedas, as well as in other Indo-European stocks. I also focus on what new facts about the Vedic hymnody can be illuminated by melodic repetition; can it demystify aspects of the texts that have previously eluded us, or lead us to new avenues of comparison with kindred poetries?

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Panel: Models and Theories in Sanskrit Grammar and Linguistics

Vedic Quasi-denominatives

Their Syntax and Semantics

Leonid KULIKOV

In the middle and late Vedic texts describing the Vedic rituals, that is, in the Brāhmaṇas and Sūtras, we find a number of technical terms referring to certain ritual activities, in particular, to recitations and chants. These include, for instance, *prastāva* (introductory part of a *sāman*), *pratihāra* (next part of a *sāman*, usually functioning as a response

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to *prastāva*), *udgītha* (a part of a *sāman*), *pravara* (invocation of Agni accompanied by enumeration of the *ṛṣi*-ancestors), *upasád* [ceremony preceding Sutyā (Soma pressing)], and many others. The meaning 'perform A' (where A stands for a ritual activity), is usually expressed by means of a verb that is derived from the root which appears in the term for A; this root is compounded with the preverb used in A: *prá-stauti* '(he) performs *prastāva*', *práti-harati* '(he) performs pratihāra', etc. Accordingly, such formations might be considered 'cognate verb'. Such verbs occur in two main syntactic patterns: (i) with or (ii) without their cognate object (A) in the accusative. Type (i) is attested, for instance, in *TS* 6.2.3.3 *yāḥ* [. . .] *upasáda upā́sīdan* '. . . the *upasads* which [the gods] performed . . .'; *AB* 7.25.4 *purohitasyārṣeyeṇa pravaraṃ pravṛṇīran* 'with [Agni as] the ancestral [priest] of *purohita*, they should perform *pravara*'. More common is pattern (ii), without an overtly expressed cognate object A, as in *TB* 2.2.6.2 = *AB* 5.23.4 *mánasā prá stauti, mánasód gāyati, mánasā práti harati* 'with his mind he performs *prastāva*, with his mind he chants *udgītha*, with his mind he performs *pratihāra*'.

I will call such verbs '**quasi-denominatives**'. Quasi-denominative verbs meaning 'perform A' borrow their 'morphological core' from A, i.e. they are built on the root of A and copy the morphological features of the corresponding 'non-cognate' verb — in particular, they have the same present type and other paradigmatic properties. However, the syntactic properties and meanings of quasi-denominatives may be quite different from those of the 'non-cognate' verbs (cf. *prá-stauti* 'praise before (smth.) or aloud', *práti-harati* 'throw back'). From the point of view of their syntax and semantics, such verbs resemble denominatives, in spite of the lack of the denominative suffix -*(a)yá*-.

A correct syntactic and semantic analysis of such quasi-denominatives is compulsory for the adequate interpretation of the corresponding passages, which are often misinterpreted in translations.

Panel: Models and Theories in Sanskrit Grammar and Linguistics

Mathematical Modeling of Ākāṅkṣā and Sannidhi for Parsing Sanskrit

Amba KULKARNI, Devanand SHUKL, Sheetal POKAR

Indian grammatical tradition has provided models for both, generation as well as analysis of a language. The *Aṣṭādhyāyī* provides a framework

for generation while the *śābdabodha* theories deal with the analysis aspects of a language.

Analysis of linguistic utterences for understanding involves a process which is an inverse process of generation. The process of generation is deterministic, resulting into a single string, the analysis may involve non-determinism. To give an illustration, the two *sūtras* *anabhihite* (A 2.3.1) and *kartṛkaraṇayos tṛtīyā* (A 2.3.18) assign third case to both the *kartṛ* as well as *karaṇa* in passive voice. Now, given a sentence in passive construction, one cannot decide uniquely the *kāraka* role of a word in the third case, only on the basis of the nominal suffix. One needs to appeal to the *padārthas* involved, and even sometimes to the context.

This problem was well recognised by the *mīmāṁsakas* who proposed four conditions, viz. *ākāṅkṣā* (expectancy), *yogyatā* (mutual compatibility), *sannidhi* (proximity) and *tātparya* (intention of the speaker) as necessary conditions for proper verbal cognition.

In this paper we discuss the implementation of a mechanical parser for Sanskrit. We propose a mathematical model to handle *sannidhi* in order to prioritize the most likely parsed output. For example, in a sentence *saḥ grāmaṁ gatvā prāsādaṁ paśyati*, the parser produces two possible parses: the first one with the *grāmaṁ* as the *karma* of going activity and *prāsāda* as the *karma* of the seeing activity and the other one with *grāmaṁ* as the *karma* of the seeing activity and *prāsāda* as the *karma* of going activity. We provide a mathematical criterion to measure the proximity so that the less probable solution is pushed down and the more probable solutions are displayed at the top. The quantitative evaluation of the model will also be presented.

Ākāṅkṣā plays an important role in establishing relations between the words which demand certain expectancies such as verbs, and the words which fulfil these demands such as substantives. These *ākāṅkṣās* are of different types. Verbs and certain indeclinables demand substantives with certain *vibhaktis*, the relative pronouns have an expectancy of their matching counterpronouns, and so on. Further these expectancies may be of different intensities. We discuss the implementation of *ākāṅkṣā* that handles all these different cases.

On Pāṇini and the Generative Capacity of Contextualized Replacement Systems

Gerald PENN and *Paul KIPARSKY*

In computer science circles, Pāṇini is widely credited with having invented a variant of Backus-Naur form, possibly as the result of a claim to this effect by Ingerman (1967). If this were true, it would imply that the formalism implicitly used by Pāṇini was weakly equivalent in its generative capacity to context-free grammars.

There are a number of important differences between the formalism implicitly used by Pāṇini and phrase structure grammars, including context-free grammars. The Pāṇinian formalism is more similar to the contextualized replacement rules that are the mainstay of morphophonological rule description even today. The formal work on the latter's generative capacity has mostly focussed on whether they can be encoded as finite-state transducers (Johnson, 1970; Kaplan and Kay, 1994). There has even been some work on encoding Pāṇinian grammar in FSTs (Hyman, 2007), although it simply asserts that a finite-state encoding of Pāṇini's grammar is indeed possible.

What has been identified as a crucial criterion for finite-state encodability of a contextualized replacement system is whether its rules must apply in unbounded cycles to achieve their intended effect. There are rules in Pāṇini's grammar that could in principle apply in cycles, were it not for an unstated prohibition on using the same instance of *context* to trigger multiple applications of the same rule in a derivation. While this prohibition is not explicitly stated in Pāṇini, it is mentioned by at least one traditional commentator, viz. Nīlakaṇṭhadīkṣitar: *lakṣye lakṣaṇaṁ sakr̥d eva pravartate*, and can be inferred from the presence of explicit meta-rules in precisely those cases where prohibiting multiple uses of the same context would not be sufficient to prevent a cyclic rule application (Joshi and Kiparsky, 1979).

The question then naturally arises as to what the formal-language-theoretic consequences of a prohibition on multiple uses of context would be in the absence of a prohibition on cyclic rule application. We have a proof that this and other basic devices used by Pāṇini in his grammar are sufficient to construct a counter example to not only the underlying formalism's regularity, but its context-freeness and even mild context-sensitivity.

This reasoning demonstrates to us that: (1) Pāṇini was well aware that rules may apply to their own outputs (as attested by the explicit steps he took to prevent it), and (2) the Pāṇinian grammar as it stands is nevertheless finite-state encodable (as a result of those steps), although this is only contingently true, as the underlying formalism assumed by the author is computationally very expressive.

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On the Descriptive Techniques for Phonological Classes in Pāṇini's Grammar

Wiebke PETERSEN

Pāṇini's more than 2,000 years old Sanskrit grammar still garners admiration from linguists owing to its conciseness and, even more importantly, the economical descriptive methods by which it is achieved. One of the most remarkable techniques is the so-called *pratyāhāra* technique used to describe phonological classes as intervals of a unique sound list which is separated by meta-linguistic markers. This list, which spans over 14 *sūtras* — often referred to as the *Śivasūtras* — prefixes the rule system in the Pāṇini's grammar. Each of the *Śivasūtras* consists of a list of Sanskrit sounds and ends in a consonant which is used as a meta-linguistic marker. The order of the sounds and markers in the *Śivasūtras* is such that sound-marker pairs — called *pratyāhāras* — can be employed in the rule system in order to refer to phonological classes. A *pratyāhāra* denotes the phonological class

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consisting of the continuous sequence of sound elements in the interval of the *Śivasūtras* indicated by the sound-marker pair.

Given the economy of the Pāṇini's grammar, the fact that one sound occurs twice in the *Śivasūtras* has invoked a long-standing debate on whether the list of the *Śivasūtras* is minimal regarding its length. In earlier studies we gave a mathematical proof that there is no shorter solution than the *Śivasūtras* to the problem of ordering the sounds of Sanskrit in a marker-separated, linear list with as few repeated sounds as possible so that each phonological class which is denoted by a sound-marker pair in Pāṇini's grammar can be represented by such a pair with respect to the list. Thus, the focus of our earlier studies was on those sound classes which are actually described by *pratyāhāras* in Pāṇini's grammar. However, Pāṇini employs additional techniques to describe sound classes such as enumeration of the sounds of a class or describing the sounds of a class by their common phonetic features. In our talk we will briefly sum up our earlier results and extend our approach to Pāṇini's additional descriptive techniques. We will discuss whether Pāṇini's choice to employ a particular descriptive technique for the description of a sound class is guided by the same economy principle which is supposed to underlie the construction of his whole grammar. Furthermore, we will compare the different descriptive techniques (especially the *pratyāhāra*-technique and the description by phonetic features) and consider their pros and cons.

Panel: Models and Theories in Sanskrit Grammar and Linguistics

Form Invariants and Variations in Veda and Avesta
A Comparative and Historical Approach

Velizar SADOVSKI

After in the last century a series of pertinent studies of the Vedic variants, initiated by M. Bloomfield and F. Edgerton and continued by H. Oertel, J. Gonda, P. Thieme, and K. Hoffmann, as well as, more recently, by M. Witzel, T. Goto, and St. W. Jamison, established various methodological criteria for analyzing form variation of the Vedic *mantra* texts on phonological, morphological and syntactic levels, historical Iranian linguistics reacted by exploring variants in formulae repeated in different parts of the Avestan canon (with studies by H. Humbach, J. Kellens, N. Oettinger, P.O. Skjærvø, A. Panaino, A. Hintze), largely

using the achievements of Vedic textual criticism. This gave the premises of more reliable comparative research into formulative language of Indo-Iranian oral literature as a part of Indo-European poetic tradition.

Since meanwhile the major part of extant Vedic and Avestan corpora has been philologically examined and a number of new text editions (like the Leiden edition of *Paippalā da fragments* by A. Lubotsky, Th. Zehnder, and A. Griffiths) appeared, the time seems right to re-assess the question of form variation on the level of higher syntax and of textual structure of poetical formulae and to make an account for a comparative, inter-textual approach to Indo-Iranian data. This not only includes language of solemn, hymnal poetry but also of ritual healing, of spells of cursing and blessing and other everyday activities accompanied by ritual *uerba concepta*, in whose creative ability and efficiency ancient Indo-Iranians firmly believed.

The present paper continues a series of investigations in the language of Indo-Iranian oral literature (results were presented, e.g. on the Kyoto World Sanskrit Conference, the European Conferences of Iranian Studies in Salamanca, Vienna and Cracow and the Vedic Workshop in Bucharest), now trying to resume the debate also on a meta-level, including, e.g. issues on the interaction between 'grammar of ritual' (L. Renou, J. Houben) and 'grammar of poetical texts' as performative speech acts.

Other Sessions

Apabhraṁśas as Language Forms

A Linguistic Approach Based on Language Discourse

M.R. AMBILY

According to modern linguists there are three classifications of ancient Indian language, namely Sanskrit, Prākr̥ta, and Apabhraṁśa. Among them Sanskrit has been preserved in the form of ancient literature and Prākr̥ta is represented as the language of the middle ages. Apabhraṁśa is considered to be a later derivate of the Prākr̥ta.

It is viewed that Apabhraṁśas originated from the continuous development of the Prākr̥ta language, which is not bound by any rules. Many of the Sanskrit texts used the term Apabhraṁśa in different contexts. Ancient Sanskrit grammarians never considered

Apabhraṁśas as any language forms. To them, Apabhraṁśas are word forms other than Sanskrit which are incorrect (*asādhu*) and should not be used. According to them Sanskrit is the only language. But modern studies indicate that Apabhraṁśas are the oldest form of the modern Indian languages. There are many assumptions and reasons behind the evolution of Apabhraṁśas.

A modern view is that language development also means coining of new words in a language during its ordinary discourse especially when such a language is used by a different community. Apabhraṁśas are therefore correct language forms that have the power to convey their meaning.

Here the proposed study observed Apabhraṁśas are developing language forms. And grammar rules should have been done by overviewing this changing quality of language by time.

Semantic and Historical Approaches to Yāska's Etymologies

A Critical Study with Respect to the Names of Earth as Enumerated in the Nighaṇṭu

Vishva BANDHU

The etymologies of Yāska which are given in order to comprehend the meaning of the Vedic words are studied in two seemingly opposite ways, the historical linguistic approach and the semantic or structural approach respectively. Though both these two ways aim at illuminating the exact meaning (basic (may be hidden) semantic information that a word denotes) of a word yet, the two differ in their method and means. Due to this reason they produce different explanations not only of the particular etymologies of words but also about the principles of the science of etymology. The first method studies the words of a given language within the purview of a language family and by means of comparison tries to find out the 'root' of a particular word and succeeding changes which it has gone through in the course of time. The rules of phonetic changes are instrumental in the historical method of studying etymology. According to this method the actual meaning of a word and its later developments can be conceived only by knowing the earliest (which is also the smallest and hence the basic) unit of its meaning. Followers of this method believe that Yāska chases this basic

or atomic building block of word-meaning through his etymologies. According to this interpretation, the question word *kasmāt* which is used by Yāska while giving etymology of a word (*go kasmāt, annam kasmāt*, etc.) is conceived as being an ablative of *kaḥ* (masculine gender), to be construed with a supplied *dhātoḥ*, an ablative of *dhātu-* (verbal root). Adherents of this approach consider the etymologies given by Yāska as the fundamental unit (root) of words and examine them or judge their value accordingly with the parameters of historical linguistics.

Semantic etymology studies the principal semantic segment that a word denotes in a given time. According to this method the purpose of etymology is not to dig out the 'elemental' or 'basic' unit of word-meaning but to explain the factor or factors responsible for a particular word denoting a particular meaning (in Indian terminology these factors are called *pravṛttinimitta*). In this method an overall knowledge of various dimensions of meaning that a word can express is tried to be accomplished. In this process rules regarding phonetic changes are not much important. Similarities in-between phonemes are enough to establish a relationship in a word and its meaning. Semantic etymology tries to establish the structural meaning (and not historical meaning) of a word and engages every part of the word (even the individual letters) in the process and makes them the 'base' on which the meaning of a word can be established.

In the present paper the etymologies of the names of the earth (*pṛthvī*), as they are recorded in *Nighaṇṭu*, will be critically studied along the line of these two approaches with an aim to understand the propositions, principles and also the difference between these two ways. The object of the present paper is also to judge that between historical and semantic ways of the science of etymology which one is more suitable for the Vedic words.

Phrase in English
A Pada in Pāṇinian Grammar

Akshar BHARATI, Sukhada, Dipti SHARMA
and *Amba KULKARNI*

Pāṇini in his *Aṣṭādhyāyī* not only provides a grammar for Sanskrit but a grammar formalism that can be applied to other languages as well. There is a tradition of grammars for various Indian languages written in this formalism. The use of computers as an information processing

device demands a sound theory for processing the information in a language string. Pāṇinian way of analysis of a language provides such a theory. In order to use Pāṇinian theory for analysis of other languages, it is necessary to model these languages in terms of Pāṇinian primitives such as *pada*, *sup*, *tiṅ*, *kṛt*, *vibhakti*, etc. This paper presents an attempt at modelling English in Pāṇinian framework. In an earlier effort (Bharati, forthcoming) it was shown that the notion of subject in English corresponds to the notion of an *abhihita* with a few systematic exceptions.

In this paper we analyse English defining the *sup* and *tiṅ* suffixes in English language and examine the notion of 'phrase' from the Western grammar formalism and compare it with the notions of *pada* and *samāsa* from the viewpoint of Pāṇinian grammar.

Sanskrit expresses the agreement in case, gender and number between an adjective and a noun or between nouns in apposition. English does not use this device but marks the relation between an adjective and a noun or between two nouns through position. This results into the formation of a phrase. Following the definition of *pada* as *suptiṅantam padam* (A 1.4.14), it would seem that an English phrase involves more than one *pada*s. However, we will examine this similarity and see what is the relation between *pada*, *samasta-pada* and 'phrase'.

Further the prepositions in English are overloaded which denote the relation of a noun with a verb and also the relation of a noun with a noun. In Sanskrit, it is only the sixth case suffix which is overloaded in this way. Most of the noun-noun relations in English are instances of ellipsis of verbs (e.g. 'the train from Mumbai', 'the train to Mumbai') and these may be modelled as *madhyamapadalopī* compounds. Taking into account various grammatical phenomena related to the noun phrases, a detailed account of a noun phrase in English from Pāṇinian viewpoint will also be presented.

Constituent Structure in Sanskrit Lexicography with Special Reference to the Deccan College Dictionary Project

Prasad BHIDE and Malhar KULKARNI

This paper aims to study the *constituent structure* recorded in the Encyclopaedic Dictionary of Sanskrit on Historical Principles being carried

out at present at the Deccan College Postgraduate Research Institute, Pune.

In a lexicon, a synchronic morphological analysis is most effectively accomplished by the procedure known as the *analysis into immediate constituents (ICs)*. Immediate constituents are any of the two meaningful parts forming a larger linguistic unit, first suggested by L. Bloomfield (*Language*, London, 1935, p. 210). It was later further developed by many other linguists (E. Nida, *Morphology: The Descriptive Analysis of Words*, Ann Arbor, 1946, p. 81). The main opposition dealt with in this approach is the opposition of stem and affix. It is a kind of segmentation revealing not the history of the word but its motivation, i.e. the data the listener has to look into in understanding it. It goes without saying that unmotivated words and words with faded motivation have to be remembered and understood as separate signs, not as combinations of other signs.

The method is based on the fact that a word characterized by morphological divisibility (analyzable into morphemes) is involved in certain structural correlations.

A sample analysis which has become almost classical, being repeated many times by many authors, is L. Bloomfield's analysis of the word ***ungentlemanly***. It is as follows:

<table>
<tr><td>un</td><td colspan="2">gentlemanly</td></tr>
<tr><td>un</td><td>gentleman</td><td>ly</td></tr>
</table>

<table>
<tr><td>un</td><td>Gentle</td><td colspan="2">man</td><td>ly</td></tr>
<tr><td>un</td><td>Gent</td><td>le</td><td>man</td><td>ly</td></tr>
</table>

The criteria for IC cuts are:

(1) Internal cohesion (i.e. the degree to which sentence functions as a unit),

(2) Internal diversity (i.e. each IC is substitutable by maximally diverse internal structure),

(3) Independence (i.e. ICs should be as independent of each other in their distribution as possible).

The present Dictionary has done an analysis of each lexical entry. Twice, so far, first in the introduction to the first volume and second in the introduction to the eighth volume, some discussion is found regarding the policy adopted in this Dictionary for the same purpose. However, apparently, there seems a different policy being followed

by different editors while assigning the recordable constituents. This is evident in cases of compounds with two or more constituents and which end in the grammatical suffix 'in' (Pāṇini 5.2.115). The paper aims to collect instances of this kind and analyse them in the light of divergence of meaning and the support received from the corpus. At the end, an attempt is made to come up with a unitary policy in the light of the threefold criteria discussed above.

On the Absence of Phoneme in Pāṇini

Jahnavi BIDNUR and *Chinmay DHARURKAR*

Every knowledge system comes with its own epistemological, terminological baggage. The terms like morpheme, phoneme, phrase, head, adverb, noun, adjective and many more have no exact equivalents in Pāṇini. These absences become important to study development of technical terms in both, the Pāṇinian grammar and the modern Linguistics. It has a bearing on the epistemology of the two.

Why would one be interested in tracing terminologies together, is because Pāṇini's grammar had gained generous praise and admiration in the early days of modern Linguistics, right from Saussure (who himself was a Sanskritist), Sapir, Bloomfield, Emeneau, and many more giants of Linguistics have had good grounding in Sanskrit linguistic tradition, thought and analysis. This must be out of the influence of Historical Linguistics, a dominant discipline and a sort of predecessor of Linguistics.

So, with the reasons:

- Epistemological underpinnings of the Sanskrit tradition and Linguistics,
- Close association or allegiance of early linguists with Sanskrit,
- It would be worth to study the absences or the terminological gaps.

The absences may also be seen as silence that has been maintained to avoid the pitfalls generated by the modern theoretical commitments. For example, absence of phoneme or morpheme may be thought arbitrary or mystical in the Sanskrit grammatical discourse, though one may be tempted to trace their seeds in the tradition, it could be edifying to see the absences positively, especially in the background of Whole Word Morphology or Substantivism.

This paper would deal with the absence of phoneme in the following ways:

In Linguistics:

- Phoneme
- Genesis and genealogy of phoneme
- Critique and status of phoneme

In Pāṇini:

- Absence of conceptual space for phoneme
- Reasons for absence and alternative method to handle the descriptive facts handled by phoneme
- Pros and cons of not having phoneme

The major insights elaborated in the paper comprise:

1. The scope for phonetics in Pāṇini is limited to articulatory phonetics and that has been achieved by the *sūtras* : *sthāne antaratamaḥ* and *tulyāsyaprayatnaṁ savarṇam*, which might be supposing the discourse on phonetics in the preceding *śikṣās*.
2. It is the place and manner of articulation that is central to the identity of the speech sounds in Pāṇini. Also, it is the similarities (and not positively the differences) in the place and manner that are central to the abstraction and identification of the speech sounds.
3. While phoneme in modern Linguistics has to be established via morphosemantics, the idea of the constitutive speech sound (*varṇa* or *akṣara*) in Sanskrit Vyākaraṇa is based largely on the articulatory mechanism.

A Note on Pronunciation of आ in OIA Language

Goutam CHOUDHURY

The Old Indo-Aryan (OIA), i.e. Sanskrit sounds are classified in two ways — (i) according to quantity and (ii) according to quality. The first variety depends upon the time or duration taken for utterance of a letter. Thus the time in term of one *mora* (*mātrā*) is reckoned for a short vowel (*hrasva svara*). The time of two *moras* is for a long vowel (*dīrgha svara*). Similarly, the time of three *moras* is for an extra-long

vowel (*pluta svara*). This division of vowel sounds (i.e. *hrasva, dīrgha* and *pluta*) based on quantity is elaborately considered by the Sanskrit grammarians. Even the exact duration of utterance is also identified by them from the natural sources. It is found that the sound of a bird known as blue jay (i.e. *cāṣa*) denotes one *mora*; that of a crow (i.e. *vāyasa*) two *mora*s and that of a peacock (i.e. *śikhī*) three *moras*.

The three letters आ, ई and ऊ are the long form of vowel sounds of अ, इ and उ respectively. The pronunciation of the letter इ in the word like *ināmūla* is of one *mora* while the pronunciation of the letter ई in the word like *Īśvara* is of two *moras*. Again, the pair of letters इ and ई are pronounced in the same way of articulation. The only difference between these two letters in utterance is the duration or time, i.e. one *mora* or two *moras*. Similarly, the pronunciation of the letter उ in the word like *umeśa* is of one *mora* while the pronunciation of the letter ऊ in the word like *ūrubhaṅga* is of two *moras*. Again, the pair of letters उ and ऊ are pronounced in the same way of articulation. Here also, the only difference between these two letters lies in duration of utterance. Now, the pronunciation of the letter अ in the word like *aravinda* is of one *mora* and the letter आ in the word like *āloka* is of two *moras*. Here, the difference between these two letters अ and आ is not only of duration of utterance, but also of some other factors. It is noticed that the pairs of letters like इ and ई; उ and ऊ bear a difference in duration of pronunciation for being short and long forms of vowel sounds. Same is the case for the pair of vowels ऋ (short vowel, e.g. *pitṛ*) and ॠ (long vowel, e.g. *pitṝṇām* But different is the case for the pair of vowels अ and आ. It is a significant pair where both the letters are pronounced in different ways. Even, in some places, a child or a young learner of the Sanskrit alphabet is taught to pronounce those pairs of vowel sounds like *hrasva* इ and *dīrgha* ई; *hrasva* उ and *dīrgha* ऊ; *hrasva* ऋ and *dīrgha* ॠ. This *dīrgha* ई, *dīrgha* ऊ and *dīrgha* ॠ are conventional pronunciations of those vowel sounds which are generally used by common people. But, nobody says *hrasva* अ and *dīrgha* आ. If *dīrgha* ई, *dīrgha* ऊ, etc. can be said, then the utterance of *dīrgha* आ could also have been there. But *dīrgha* आ is not seen in practice of utterance of alphabets by young learners. The reason for such difference is to be taken a note of. Whatever uniformity or difference in pronunciation of the pair अ and आ is observed in comparison with the other pairs of vowel sounds like इ and ई; उ and ऊ; ऋ and ॠ is proposed to be highlighted in this paper.

Phonetic Elements in the Vedāṅga Śikṣā

DHARMAVIR and Punam JHA

Accuracy of pronunciation as well as the purity of language was the main concern of the Indian grammarians from the very early stage. We have no visible proofs of it from the pre-vedic age. The Vedas are the oldest written records of the Indo-European race which we now possess. The *Ṛgveda* dedicates two entire hymns (X.71 and X.125) to speech. It also mentions three stages in the development of a language — Inarticulate speech, Primitive articulate speech and Language proper.

The Vedas were preserved by oral tradition. As the spoken language of the period had advanced and left the idioms of the Vedas behind as a kind of antique but sacred utterances, it became difficult to preserve the proper pronunciation of the sacred hymns without laying down a certain number of rules regarding specific pronunciation and general phonetic specialities. Therefore, to preserve the phonetic peculiarities of the Vedas different Śikṣās as the Vedāṅgas were composed.

These Śikṣās are classified as — (1) The General Śikṣā — Pāṇinīya Śikṣā; (2) The Śikṣās of the *Ṛgveda* — (i) Svaravyañjana Śikṣā, (ii) Sāmānya Śikṣā; (3) The Śikṣās of the *White Yajurveda* — (i) Yājñavalkya Śikṣā, (ii) Vāsiṣṭhī Śikṣā, (iii) Kātyāyanī Śikṣā, (iv) Pārāśarī Śikṣā, (v) Gautamī Śikṣā, (vi) Māṇḍavī Śikṣā, (vii) Amogha-Nandinī Śikṣā, (viii) Mādhyandinī Śikṣā, (ix) Varṇaratnadīpikā Śikṣā, (x) Keśavī Śikṣā; (4) The Śikṣās of the *Black Yajurveda* — (i) Carayaṇīya Śikṣā, (ii) Taittirīya Śikṣā, (iii) Bharadvāja Śikṣā, (iv) Vyāsa Śikṣā, (v) Śambhu Śikṣā, (vi) Bodhāyana Śikṣā, (vii) Vālmīki Śikṣā, (viii) Hārīta Śikṣā, (ix) Sarvasammatā Śikṣā, (x) Āraṇyaka Śikṣā, (xi) Siddhānta Śikṣā, (xii) Āpiśali Śikṣā, (xiii) Kālanirṇaya Śikṣā, (xiv) Pāri Śikṣā; (5) The Śikṣās of the *Sāmaveda* — (i) Nārada Śikṣā, (ii) Lomaśī Śikṣā, (iii) Gautamī Śikṣā; (6) The Śikṣā of the *Atharvaveda* — Māṇḍukī Śikṣā.

Rules of pronunciation as depicted in the Vedāṅga Śikṣās prescribed for different branches of the Vedas are critically discussed in the paper. These mainly include: the Pāṇinīya Śikṣā, dealing with systems of production of speech sounds and classification of sounds according to pitch, quantity, place of articulation, primary and secondary efforts, etc.; the Yājñavalkya Śikṣā, dealing with aspiration of plosive before fricative; the Mādhyandinī Śikṣā, dealing with distinction between velar and cerebral pronunciation; and the Keśavī

Śikṣā dealing with pronunciation of doubled consonants and are exhaustively explained in the paper.

Adverbs in Sanskrit

A Computational Overview

Chinmay DHARURKAR, *Tanuja* AJOTIKAR, *Chaitali* DANGARIKAR and *Malhar* KULKARNI

Several terms in the modern Linguistic terminology find no exact equivalents in Pāṇini. The terms like morpheme, phoneme, phrase, head, adverb, noun, adjective and many more have no exact equivalents in Pāṇini. This absence (or these absences) become important in the view of understanding development of technical terms in both, Pāṇinian grammar and the modern Linguistics. It has a bearing on the epistemology of the two.

It would be worth to start sorting out the exact intellectual developments in Sanskrit tradition and Linguistics in connection with the terms. If not to detail out on each and every term, this paper would attempt to figure out a coherent way in which the absences in Pāṇini or many a time, perhaps, deliberate silences in Pāṇini could be meaningfully made sense of. This sense-making effort would give us significant insights into knowledge-formation in the Pāṇinian grammar and Linguistics.

Sanskrit adverbs need a distinct attention in this regard, as Pāṇini's grammar does not account for certain issues related to the adverbs in Sanskrit. It would be interesting to see in this connection why Pāṇini's grammar lacks a distinct word-class of adverbs, what are the gaps created due to the non-availability of such a class, and how does Pāṇini accommodate the adverbs in Sanskrit in his grammar, etc.

Addressing these issues becomes significant in the light of the policies related to acceptable lexicalization of adverbs adopted in the lexicographical projects in the upcoming field of Computational Lexicography of Sanskrit. IIT Bombay is developing Sanskrit WordNet using expansion approach and we use insights gained from this project to address the above mentioned questions.

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The Relation Between Sanskrit, Prākṛta and the Language of Jaina Canon according to Hemacandra

Andrea DROCCO

Starting from the beginning of the first millennium and according to a particular kind of works, that is, Sanskrit works on poetics, Prākṛta had to be learnt through formal instructions. Therefore, manuals of Prākṛta grammar were periodically composed. In the opinion of Deshpande (1993b: 73-74) the fact that Prākṛta grammars are included in and explained by Sanskrit works testifies (i) the situation in which Sanskrit and Prākṛta coexisted, (ii) the kind of model by which Prākṛta grammars are made. This model, describing Prākṛta by means of successive degeneration of Sanskrit (Deshpande 1993b: 73), is the result of the fact (p. 74) that Sanskrit grammarians in ancient India believed, taught and grew up in the ideological framework that the Vedic scriptures and the Sanskrit language are eternal entities (pp. 53-54). As a consequence of and within this descriptive model Prākṛta has no independent standing and its nature and origin is closely linked to the Sanskrit language. It is interesting to point out that the notion of Sanskrit to be the *prakṛti*, that is the 'base', is adopted also by Hemacandra. This seems to be very odd because the majority of Jaina authors (e.g. Namisādhu or the poet Vākpati) consider Ardhamāgadhī as the language of the gods and the original language from which all the other languages have sprung up, because the Mahāvīra is supposed to have preached in that language. Strangely, Hemacandra himself represents Ardhamāgadhī as the source from which all other languages developed (*Kāvyānuśāsana* 1-2). The main aim of this study is to examine the various positions of Hemacandra in his works, trying to show that they are only apparently conflicting positions. In particular, starting from the Prākṛta section of the *Siddhahemacandra*, I will advance two hypotheses. As regards the first one Hemacandra does not consider Sanskrit as eternal, because in his grammar he does not say that Sanskrit is eternal, but only that Sanskrit is the base from which Prākṛta is

derived. This process of derivation is not meant, by Hemacandra, as a process of 'historical derivation', but as a process of intellectual derivation (cf. Kahrs 1992: 240), and thus is useful only to "convert" one variety (*id est* Sanskrit) into another (*id est* Prakrta) according to the 'converting rules' propounded for Prākṛta grammars. Concerning the second hypothesis Hemacandra does not consider Ardhamagadhi as a Prākṛta language. In fact he announces that for Arsa, *id est* Ardhamāgadhī, all the rules of his grammar are subject to exceptions. Also the Jaina Prākṛta grammarian Trivikrama excludes Arsa from his grammar, because it is of independent origin, *id est* because it does not have Sanskrit as its source. Therefore Prākṛta languages are only some specific varieties of the many Middle Indo-Aryan linguistic varieties, *specific* because, thanks to the converting rules described in the different Prākṛta grammars, located and connected in the constant linguistic continuum of Sanskrit (cf. Kahrs 1992: 245). There are some other Middle Indo-Aryan linguistic varieties (*id est* Ardhamāgadhi) which are not connected with Sanskrit and, for this reason, they are not Prākṛta varieties.

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Sphoṭa in Computational Linguistics

Athira JATHAVEDAN

The theory of meaning is considered as an integral part of Vyākaraṇa by Indian scholars from the ancient times. Though the subject is classical, the significance of Indian theories of meaning is brought to the limelight by the Western scholars, including De Saussure, only in the twentieth century. In spite of this, the emphasis in linguistics has been on the grammar in general and studies on the meaning are rare. A major contribution in this field has been due to the late K. Kunjunni Raja.

In India, the different schools of thought have their own concepts of the meaning. Thus, Nyāya, Mīmāṁsā, Vaiśeṣika, Sāṁkhya, etc. held different concepts on this matter, each one having its own justification. These views are all akin to their basic philosophical outlook. Thus the

Buddhist and Jainist theories have their religious outlooks in the background. But the *sphoṭa* theory of Bhartṛhari cannot be included in any of these classes. It is considered as one of the most important contributions of India to the central problems of semantics.

In this paper we discuss the *sphoṭa* theory of primary meaning of words. Human beings have a special ability to retain sound within their memory for a short time after it has been heard. Though it is comparable to the 'persistence of vision' the time period will be longer in this case. Though Chafe points out that 'this remarkable ability and its significance for language has been given little or no attention so far as I know', we hold that this property is the basis of *sphoṭa siddhānta*. Further this property of sound can be used in computational linguistics.

Another aspect considered in this paper is language as a knowledge-based management system (KBMS). It is a computer-based system that manages the knowledge in a given domain or field of interest and exhibits reasoning power to the level of a human expert in this domain. The basic elements of KBMS are a symbolic representation of the concepts of the domain of interest and a set of basic operations on these representations. A natural language is an example of a symbolic representation scheme. And using this scheme knowledge has been represented over thousands of years. The application of KBMS in computational linguistics also will be discussed in this paper.

Relevance of the Kriyā Samuddeśa

Amarjee JHA

Kriyā is one of the most important elements in every language. From the ancient grammarians (like Pāṇini, Patañjali, Kātyāyana) to the modern linguists. Each and evey scholar has discussed *kriyā* by different names like *ākhyāta*, root, verb, action, etc. Among them Ācārya Bhartṛhari has established *kriyā* as *sādhya* and assumed that *kriyā* is also the power of Brahmā. Ācārya Bhartṛhari has discussed both types of *kriyā* finished (*siddham*) and unfinished (*asiddham*) as well as their sequences in which past, future and present, all the three forms of *kriyā* have been included by him.

On the other hand many linguists have also discussed many dimensions like tenses, aspects, moods, etc. in morphological,

syntactical and philosophical point of view.

The paper will focus on the relevance of *kriyā* in the light of Bhartṛhari's *Kriyā Samuddeśa* and modern linguists. It will also compare and draw a conclusion about *kriyā*.

Knowledge Base for Sanskrit-Hindi Machine Translation Divergences

Diwakar MANI & Girish Nath JHA

A rich source of knowledge which accumulated for thousands of years in India is available in the Sanskrit language. This knowledge source can be accessed by the masses through translation of the texts from Sanskrit to other languages. Development of a machine-translation system can provide faster and easier solutions to this important task.

Hindi is the official language of India and also the *lingua-franca* of a vast population of India. Translating resources of Sanskrit to Hindi is considered to be an essential goal of scholarship. Translation process in fact can be made easy with the help of a 'Machine-Aided Translation (MAT) system' or 'Machine Translation (MT) system.'

It is difficult to obtain correct machine-translation not only in Sanskrit-Hindi language pair but also in any MT system without identifying the nature of translation divergence. There are many cases, in which natural translation from one language to another results in a very different form from the original. This is called *translation divergence* (B. Dorr, 1994), and has been studied by many computational linguists. Divergence occurs due to some inherent incompatibility between the two languages being translated. Here, the same information is conveyed in both source and target texts, but the structures of the sentences are different overcoming translation mismatches. For example, *harir vaikuṇṭha adhiśete* of Sanskrit (SL) can be translated in English (TL1) as *'Hari lies down in Vaikunth'* and in Hindi (TL2) as *hari vaikuṇṭha mẽ śayana karate hai*. Here, object NP in SL is in the accusative case while object NP in TL1 and TL2 is in the locative case. Let us see another example, *ahaṁ pipaṭhiṣāmi* (SL) can be translated in TL1 as *'I want to read'* and in TL2 as *maĩ paṭhan cāhatā hũ*. Here, the divergence results when one word in SL is translated by two words in English and Hindi.

To see several examples in English-Spanish and English-German translations, Bonnie Dorr[1] (1994) has identified seven classes of

translation divergences. These classes are: *Thematic, Promotional, Demotional, Structural, Conflational, Categorical* and *Lexical* divergences. Although there are some other divergence patterns found in the specific language pairs like, Sanskrit-Hindi (Goyal et al., 2009).[2]

This work will attempt to find different kinds of divergence between a language pair and to enlist and describe them. Also there will be a conscious search for some new kinds of divergences in this language pair than those found by previous researchers.

Notes

1. B. Dorr, 1994, 'Machine Translation Divergences: A Formal Description and Proposed Solution'. http://www.aclweb.org/anthology/J/J94/J94-4004.pdf.
2. P. Goyal, and R.M.K. Sinha, 2009, 'Translation Divergence in English-Sanskrit-Hindi Language Pairs', in Proceedings of the 3rd International Symposium on Sanskrit Computational Linguistics, University of Hyderabad.

Arthanirdeśa

A Way of Justification in Pāṇinian Grammar

Gopabandhu MISHRA

The *Mahābhāṣya* (*Mbh*) has shown many ways in order to justify the application of *Pāṇinian Sūtras* (*P.*) and Vārttikas, such as *jñāpana* (suggestion), *Nyāya* (rational view), etc. *Arthanirdeśa* may be counted as one of such ways. It may be translated as 'need or essentiality of the meaning or context'. In order to justify the masculine gender and the singular number of the word *tasya* in *tasyāpatyam* (*P.* 4.1.92) the *Mbh* says that with regard to *arthanirdeśa* (the essentiality of the meaning or context) in *taddhita*, both the gender and the number mentioned in the Sūtras therein are immaterial (*atantra*). Hence, *tasya* here is capable to mean *tasyām* in feminine and *teṣām* in plural too.

This *arthanirdeśa* may be of many kinds, such as (i) *arthāya nirdeśaḥ* (essential meaning drawn for the meaning or the context) and (ii) *arthena nirdeśaḥ* (an essential conclusion drawn out of the meaning or the context of the rule). The example of *tasyāpatyam* (cited above) may represent the first kind of *arthanirdeśa*. *Khaṭvārūḍhaḥ jālmaḥ* may be cited for the second kind. Here the compound is made by the rule *khaṭvā kṣepe* (*P.* 2.1.26). This rule comes under the authority of *vibhāṣā*

(*P*. 2.1.11) which makes a compound optional. But the meaning or the context of the rule is making this compound *nitya* (compulsory). It is because this compounded word only is capable of meaning *kṣepa* (censure or blame), whereas the optional part of its constituent sentence *khaṭvām ārūḍhaḥ* (lying on a bed) is not capable to mean a 'censure', but to mean only a person lying on a bed. Thus, the meaning or the context of the rule is causing here this sort of conclusion which prohibits the use of this sentence for the purpose.

This paper is intended to deal with some aspects of the *arthanirdeśa*, a very special and useful way of justifying some of the rules and their applications in the system of Pāṇinian grammar.

Accent Application to the Prefixes and Particles Used in the Veda

A Critical Observation

Manoj Kumar MISHRA

The Vedic language is very peculiar and unmatched on account of its well-arranged accent system. These accents are attributed to the vowels. The number of accents applied to the Vedic words is basically three, viz. *udātta* (rising tone), *anudātta* (falling tone) and *svarita* (circumflex). Sanskrit language (Vedic and classical both) consists of four folds of the words, namely *nāma* (nominal forms), *ākhyāta* (verbal forms), *upasarga* (prefixes) and *nipāta* (particles). Particles fall under the domain of indeclinable also (*Pā*. 1.1.37).

According to Yāska and *R̥. Prā*. (12.20) prefixes enlighten or denote the meaning of *nāma* and *ākhyāta* having been added to these, whereas Pāṇini opines that prefixes are added only to verbs. It is expounded by Yāska that the particles comprise a variety of senses (*Niru*. 1.4). The notion of Yāska has been corroborated by Śaunaka (*R̥. Prā*. 12.26) and to some extent by the grammarians also (*Pā*. 1.4. 57). Though Pāṇini has propounded only two folds of words, inflected *sup* and *conjugated* — *tiṅ* (*Pā*. 1.4. 14), yet the commentators beginning from Patañjali himself have proven *upasarga*s and *nipāta*s too within the periphery of two folds of Pāṇini. There is a very dim and slim difference between suffixes and particles. So, I am taking both the *upasarga*s and *nipāta*s altogether for the sake of dealing with the subject. Prefixes and particles hold a pivotal role in language-structure, hence

proper heed has been paid to their accentuation in the Grammar-tradition of India.

Generally, rising tone is applied to the initial syllable of the particle (*nipātā ādyudāttāḥ*, *PS.* 4.80) and the same treatment regarding accent is given to prefixes also excepting *abhi* (*PS.* 4.81, *R̥. Prā.* 12.22-24). According to *Vā. Prā* (2.16) fourteen particles are accented with falling tone, the view which is also feasible to *PS.* 4.84 (*cādayo 'nudāttāḥ*). We meet a great number of irregularities with regard to application of accents to these analogoues to that of other folds of words. An earnest endeavour to analyse and observe complicated and diversified occurrence of accentuation of prefixes and particles is made in the present paper.

Modern Lexicography in Sanskrit vis-à-vis Anundoram Borooah's The Practical English Sanskrit Dictionary

Mandakini MOHANTA

Lexicography being an important part of scientific literature deals with the theories and practices of compiling dictionaries.The beginning of Indian lexicography can be traced back to the Vedic Nighaṇṭus. Lexicography in India developed under the shelter of grammatical literature to which belong the Dhātupāṭha, Uṇādipāṭha, Gaṇapāṭha and Liṅgānupāṭha. These constitute the transition to lexicography. The main objective of the compilation of dictionaries was to help the ornate poets, the ancient Sanskrit poets opine. It is to be notified here that the compilation of dictionaries is indeed a troublesome task. The study of dictionaries spared the poets of undertaking hard labour of studying other sciences.

The oldest specimens of dictionaries are contained in eight leaves of Weber Manuscript from Central Asia. They are so called because this bundle of leaves was purchased by the Missionary F. Weber in Ladakh. Further we know about a number of other dictionaries. In the modern era also dictionaries are being compiled in Sanskrit. The *English Sanskrit Dictionary* by Monier-Williams is in the first position in this regard. Secondly, Anundoram Borooah, the world famous Sanskrit scholar, paved a way for the study of lexicography with his contributions in the form of the editions of the *Nāmaliṅgānuśāsana* the

Nānārthasaṁgraha and the *Practical English Sanskrit Dictionary*. Here, in this paper, an attempt would be made to throw some light on the *Practical English Sanskrit Dictionary* of Borooah in the context of modern lexicography.

'Aspect' in Sanskrit

Dipankar MUKHOPADHYAY

'Aspect' is a recent study in linguistics. Brugmann of course studied the Sanskrit verbal system aspectually, but he did not positively use the term aspect in his book. The German word 'Aktionsart', which is normally translated as aspect is one of the dominant features in verbal system. But the Sanskrit has predominantly got aspect in its verbal system. Aspectually, three stem systems, if not four, have been accepted in the Sanskrit verbal system. These stem-systems are (i) Present stem-system (as represented by *laṭ* in Sanskrit), (ii) Aorist stem-system (as represented by *luṅ)*, (iii) Perfect stem-system (as represented by *liṭ*). Those who accept 'future stem-system', they consider *lṛṭ* and *lṛṅ* as belonging to this stem-system. In each stem-system, there are tenses (present, past and future), and moods (indicative, subjunctive, optative, imperative, conditional, benedictive and injunctive). In the case of future stem-system, all these tenses and moods are not found. All these stem-systems have infinitive, participle and gerund.

The present stem-system conveys the idea of action which is going on that is not complete, therefore, programming. But, the aorist stem-system indicates the action in its completed form, i.e. we are here concerned whether the action is finished either at a certain point or instantly. The perfect stem-system normally means the state of an action or the change of situation from one into another. Accordingly, the stems of each stem-system are different. Say, for example, in all moods and tenses of the present stem, the root *bhava* is found; whereas the root *bhū* is found in the aorist stem. In the perfect stem, the root is reduplicated and therefore, *babhū* is the stem of the *bhū*. And, when we analyse the meaning of an aspect, two things are necessary — one is the 'tense', which indicates only the time of action and second is the 'aspect', which indicates the manner of action; so when we analyse a verbal form, two things are found simultaneously. For example, when we say, *sa rājā abhavat,* it means he was a king (and continued to be a king for sometime). The base *abhavat* indicates its continuity

because it is formed from a present stem base. But in the case of *sa rājā abhūt*, the meaning is that he was a king and that is all as far as our information goes. We are not concerned, whether he continued his kingship for sometime or not as the base *bhū* indicates. In the case of *sa rājā babhūva*, meaning he has become a king, the change of state of his becoming a king and base *babhū* indicates that. Although, aspectually each stem has many other aspectual meanings also, but for the sake of understanding these three base-forms of verbal system, three different basic meanings are indicated. Examples like this can be given in other cases also.

Sanskrit and Modern Indian Languages

Satya Pal NARANG

Emotionally we, the Sanskritists say that Sanskrit is the mother of most of the Indo-European languages in general and Indian languages in particular. There is no doubt that in Indian languages besides the local words, Sanskrit words (*tatsama*) have also entered in bulk. Similar is the case with *tadbhava*. But it is not essential that *tadbhava* words are drawn from Sanskrit in full. They may have their origin in regional languages and were Sanskritized also. Local words have been accepted in Sanskrit from the kingship of the foreign origin and became a part and parcel of Sanskrit. Foreign inscriptions are evidence to that.

In order to prove that the words have been borrowed from Sanskrit, besides the *tatsama* and *tadbhava*, we have to observe their accent and syntax which are done less both in Sanskrit and MIL. It is difficult to establish their relation to MIL through the Vedic accent which is different in various recensions and is related to various regions. The classical Sanskrit does not preserve the accent like that of the Vedic although with the applications of the *anubandhas* of Pāṇinian system it can be restored. It is possible to some extent in the age of computer. Similar is the case with MIL which is read less with regard to accent. A number of scholars are trying to prepare the charts manually or with computer. Definite conclusions are not still available *in toto*.

Similar is the case with syntax. Sanskrit and MIL in most of the cases differ due to flexible nature of Sanskrit syntax and static nature of most of the MIL which change their meaning with the change of position.

The evidence of impact of Sanskrit on MIL in full fails due to borrowings of the words from various regions and times to and fro. It requires further investigation for reaching the definite conclusion of impacts not to speak of the relationship of motherhood and daughterhood. To showcase the varieties of the borrowings and non-borrowings, I have relied upon the *magnum opus* of the collection of words by Turner available online. Turner has not only collected the regional words but also the variety of opinions of scholars on the words and subject. Like the earlier scholars, I have also selected at random a few essential words and their phonetic and semantic shades given by Turner. The selection of words and classification in a particular mode is my attempt. These words are essential words for social relations and general activities of the day-to-day life. A number of words in other regional languages are also available which were not enlisted by Turner. In various languages new words were also emerging both for life and social relations. A few roots are also considered for this analysis that are essential in day-to-day life. Even the essential words of pronouns of *asmad* and *yuṣmad* which have a variety of forms in Sanskrit and are missing or limited in MIL are relevant for the analysis.

Through this analysis with limited material as given in the dictionary of Turner, I come to the conclusion that all the MIL were flourishing independently in various regions along with Sanskrit. It is not necessary that they had been posing Sanskrit on them and Sanskrit was forcing its influence on these languages. Mainly this paper deals with MIL of the Northern India.

Single Undifferentiated Number

G. Gayathri PREETHA

Bhartṛhari in the Vṛttisamuddeśa section of his work, the *Vākyapadīya* discusses elaborately the nature of number in derivational processes. He asks the most pertinent question. During derivation how is the number of a complex form arrived at? For, it is known that a compound does not reflect number after the process of integration (*vṛtti*) or derivation.

My paper discusses the phenomenon of *abhedaikatvasaṁkhyā* or single undifferentiated number in compound words during compound word formation. Bhartṛhari is not of one single opinion but offers

many opinions on the way in which a compound word (*samāsa*) exhibits *abhedaikatvasaṁkhyā*. This paper also discusses the process of integration and the subsequent means by which number is dealt with in the Śāstras, in their discussion of *vṛtti*.

When a compound is formed the differentiation in numbers disappears. Single integrated meaning or *ekārthībhāva* ensures that the number of the compound is not expressed but merely indicated. According to the *triprātipadikārtha* view where the meaning of the stem is the triad (*trika*) of *jāti*, *vyakti* and *liṅga* the suffix is expressive (*vācaka*) of number. According to the view that the stem denotes five things (*pañcaka*), namely *jāti*, *vyakti*, *liṅga*, *saṁkhyā* and *kāraka*, the suffix is only indicative (*dyotaka*) of number.

In sentences like *rājñaḥ puruṣaḥ*, *rājñām puruṣaḥ* the case-ending of the first word expresses a particular number. In the sentence of the above compounds, the first member would have the corresponding case affix. But elision is taught by A2.1.71.

When this elision happens the secondary constituent gets mixed with the primary constituent and the particular number disappears. Therefore the case-ending expressive of the number also disappears. This is the principal difference between a compound and a sentence. In a sentence a particular number is understood, whereas in a compound it is not.

There are many views on the nature of the particular number. Some hold the view that the secondary constituent does not express a particular number others hold a different view.

These views are discussed in this paper with particular stress on Bhartṛhari and Helārāja's views on *abhedaikatvasaṁkhyā* or single undifferentiated number.

The Indivisibility Thesis (Akhaṇḍapakṣavāda) as Expounded in Bhartṛhari's Philosophy of Grammar

Rohana SENEVIRATNE

The literature in English hitherto on Bhartṛhari's philosophy of grammar has diversely highlighted his concerns about the unity of the language in practice but very few works have focused on the

indivisibility thesis itself along with its pragmatic import. Even the works dealing with some specific dimensions of the indivisibility thesis, for example, the *sphoṭa*, have tangentially examined or entirely forgone the linguistic and semantic theories in the Vākyakanda, the second book of the *Vākyapadīya*, as their prominent interest. The present study attempts to examine the Vākyakāṇḍa in full for the first time so that we could read the indivisibility thesis more comprehensively and thereby develop stronger links between it and Bhartṛhari's linguistic monism. It also reconsiders and refines several positions of Bhartṛhari that have so far been either understudied or vaguely interpreted.

The findings of this study illuminate several compelling aspects of Bhartṛhari's philosophy that may also pave the way for further research on them with more intelligibility. Any linguistic, semantic or theosophical approach to Bhartṛharian theories requires a thorough understanding of their distinctive theoretical boundaries before subjecting them to analysis. His perspectivist stance on the conceptual schemes such as grammar, sentence, meaning and the Reality in particular and on the language in general avers that they cannot and must not entirely be identified with our present understanding thereof. The most fundamental claim is that the relation between the *śabda* and the *artha* cannot be treated as inseparably fused and the *vākya* as an indivisible semantic whole unless *śabda* is not read as the linguisticality or our innate linguistic capacity. In consequence, the *śabdārtha-sambandha* must be the relation between our capability to describe 'our world' linguistically and what is 'comprehended' when doing so. It has thus been Bhartṛhari's strong position as a pragmaticist rather than another non-dualist that rejects the compositionalists' and the pluralists' attempts to defend the primacy of the word and the word-meaning. His arguments in favour of the indivisibility thesis are empowered more defensibly by his impartial approach to pragmaticity than by his devotion to the Advaita Vedānta philosophy.

Nomenclature in the Metalanguage of Pāṇini

Satyapal SINGH

Creating the Sanskrit Grammar Pāṇini has used *sūtra* style and developed a new artificial language, for the purpose of precision, accuracy and economy of expression to analyse the Sanskrit language, called metalanguage. This metalanguage of Pāṇini looks like Sanskrit

language, because Sanskrit has been used as its base language by Pāṇini. He has used elements of the Sanskrit language, i.e. phonetics, phonology, affixes, verbs, nomenclature, case-endings, etc. assigning them some different import or meaning. He also developed and applied some new techniques and terminology which are useful for his grammar only, e.g. *pratyāhāra* (abbreviations), *paribhāṣā sūtra* (metarules) *pūrvatrāsiddha, ābhiyāsiddha, ṭi, ghu, gha, bha,* it, etc.

In this article only one aspect, namely nomenclature (*saṁjñā*) in the metalanguage of Pāṇini is proposed to be discussed.

The brief summary or outline of the article follows:

(i) Definition of metalanguage.

(ii) Why Pāṇini created the artificial language, i.e. metalanguage, and how is it different from Sanskrit language?

(iii) A brief introduction to the various aspects of Pāṇinian metalanguage.

(iv) The need or purpose of nomenclature or *saṁjñā śabda*, such as: brevity (*lāghava*), to differentiate things with others (*vyāvartana*), practical use (*vyavahāra*), etc.

(v) (a) The nomenclature borrowed from his predecessor grammarians which is not defined by Pāṇini.

(b) The nomenclature borrowed from his predecessors but redefined by Pāṇini.

(c) The nomenclature crated and defined by Pāṇini himself.

(d) The nomenclature picked from the Sanskrit language but assigned a different import or meaning, e.g. *nadī* (*yū stryākhyau nadī*), *vr̥ddhi* (*vr̥ddhirādaic*), *guṇa* (*adeṅguṇaḥ*), etc.

(vi) Categorization of nomenclature on the basis of import, meaning or referent.

The nomenclature (*saṁjñā śabda*) denoting or referring to a —

(a) Letter (*varṇa*), e.g. *apr̥kta, guṇa, vr̥ddhi,* etc.

(b) Word (*śabda*), e.g. *dhātu, abhyāsa, nipāta,* etc.

(c) Concept (*artha*) or omition or elision, e.g. *vibhāṣā, lopa, luk, ślu,* etc.

(d) Group of letters, e.g. *saṁyoga, ṭi,* etc.

(e) Group of words, e.g. *samāsa, abhyasta,* etc.

(vii) The nature of nomenclature —

(a) Universal (*sārvatrika*) or sectorial (*ekadeśī*)

(viii) Conclusion.

A New Model of Pāṇini's Aṣṭādhyāyī in Teaching Methodology of Sanskrit Grammar

SONIYA

Linguistics

The sequence of the *sūtras* in *Aṣṭādhyāyī* proves it as one of the most mature and authentic works among all other works of the Sanskrit grammar. But nowadays, the logical form of *Aṣṭādhyāyī* is not used in any teaching methodology of Sanskrit grammar. Because of its big structure, a long time is required to study all those, which is not possible at present.

So, for the sake of simplicity and shortening of *Aṣṭādhyāyī*, in the medieval period many works like *Siddhānta-Kaumudī* and *Laghu Siddhānta-Kaumudī*, etc. are done. But in all those works the sequence of *sūtras* is disturbed which is necessary in making the meaning of a *sūtra*. Therefore, the meaning of the *sūtras* is to be crammed illogically. As a result of this the teaching of the Sanskrit became more complicated.

So a new model of *Aṣṭādhyāyī* is needed in teaching methodology which is shorter in size but able to explain all the contents of grammar and also works as a bridge between *Aṣṭādhyāyī* and *Laghu Siddhānta-Kaumudī*. The teaching methodology of *Aṣṭādhyāyī* may also sustain it.

Aṣṭādhyāyī is a framework of *sūtras* which has eight chapters and four quarters in each chapter. Then it seems that this frame is fitted with the basic (*utsarga*) *sūtras*. Then they are interconnected with each other. After that exceptions are entered in the structure (3,996 *sūtras* are there in *Aṣṭādhyāyī*, but more than a thousand are exceptions. Those exceptions form a major portion of *Aṣṭādhyāyī*). There are also *sūtras* made for a single word, *nipāta sūtras*, only historically important *sūtras*, etc. which have very less relevance. So all these secondary *sūtras* can be detected and removed so that the main structure may remain unaffected.

An effort is made in this research paper to form/present a new model of *Aṣṭādhyāyī* which has the structure of *Aṣṭādhyāyī*, all the basic

characteristics of *Aṣṭādhyāyī* but is smaller in size. Sanskrit grammar can be understood easily and authentically by this model. In this model there are about 1,600 *sūtras* in which all 1,280 *sūtras* of *Laghu Siddhānta-Kaumudī* are included. This model is discussed in detail according to the sequence of the chapters of *Aṣṭādhyāyī*, in this research paper. Also an easier teaching method of Sanskrit grammar is presented on the basis of this new model.

Sanskrit and Hindi
Computational Case Mapping

Mamta TRIPATHI and *Mukesh Kumar* MISHRA

In this age of globalization and technology, machine translation is very important for the dissemination of knowledge and information. With regard to machine translation between a pair of languages especially from a language like Sanskrit which is heavily inflected, case plays a very important role.

This paper describes *Kāraka* (case) Theory with respect to Sanskrit and Hindi as well as the Computational mapping of Sanskrit *kāraka* (case) to Hindi. We are also focussing on the problem of Sanskrit and Hindi Computational case-marking.

Sanskrit is a free word order language. The syntactic units have *vibhakti* information for mapping to the syntactico-semantic relations. The most important insight regarding the *kāraka-vibhakti* mapping is that it depends on the verb and its tense aspect modality label. Sanskrit has *six* cases, while Hindi has two more cases — *sambandha* (genitive), and *sambodhana* (vocative). According to Sanskrit grammarians *sambandha* case is not a case as it does not have any relation with verbs. *Sambodhana* (vocative) case is a form of *karta* (agentive) case and so it is not a separate case in Sanskrit. But in Hindi both of these are accepted as cases. Hindi has a genuine case system represented by the direct, oblique and vocative inflected forms of nouns. Hindi is also relatively a free word order language.

This paper includes:

1. Introduction — General introduction about cases.
2. What is a case?
3. Case in Sanskrit.

4. Case in Hindi.
5. Computational mapping between Sanskrit and Hindi cases.
6. Problems in Computational case-marking.
7. Conclusion.

Linguistics

खण्डः ३

इतिहासौ पुराणानि च

Section III

Epics and Purāṇas

Conveners

- Adam Bowles
- Simon Brodbeck
- Rajendra Nanavati

Philosophical Aspects of Bhakti in the Mahābhārata

Vishwa ADLURI

This paper discusses the role of *bhakti* in the *Nārāyaṇīya*, a chapter from the Mokṣadharmaparvan which occurs in the Śāntiparvan, the twelfth book of the *Mahābhārata*. Like the *Bhagavad-Gītā*, the *Nārāyaṇīya* contains 18 chapters (ch. 321-39), and, like that text, it articulates a complex philosophical project combining ontology with a vision of Viṣṇu's cosmic manifestation. I argue that the *Nārāyaṇīya* is the key to understanding the philosophical significance of *bhakti*. This text provides vital clues that link *bhakti*, on the one hand, with ontology, and, on the other, with iconography and religious practice. These latter are precisely the aspects that come to dominate later Purāṇic texts.

As Hiltebeitel notes in a recent article, the *Nārāyaṇīya* has long been held to be 'the axiomatic interpolation' (2011: 192). Oberlies, for example, argues that the *Nārāyaṇīya* is a late interpolation introduced into the text by the 'Nārāyaṇa sect' for propagandistic purposes (1997). These speculations are not necessary to explain the *Nārāyaṇīya* because the text itself provides context, rationale, and analysis for explaining *bhakti*. Furthermore, these speculations do not fit with the evidence of the *Nārāyaṇīya* itself, where *bhakti* is introduced as a solution to an ontological problem, as I will show. *Bhakti* is not introduced into the text as a *fait accompli*. Rather, it is deeply integrated into the overall argument of the text as we have it in the Critical Edition. Setting aside circular and self-confirming models of textual evolution, I will examine the function of *bhakti* in resolving two of the central philosophical problems in the *Mahābhārata*: (i) the problem of how the One became many, and (ii) the problem of how this One Being can be 'seen'.

A lexical analysis of terms for 'seeing' reveals the tremendous significance of this concept in the *Nārāyaṇīya*, as Schreiner (1999) already saw. Schreiner's analysis, however, fails to address the *philosophical problem* of seeing the One. Thus, he argues that the difficulty is only apparent and constructed so as to mediate between a conception of transcendence borrowed from Sāṁkhya-Yoga and the conception of immanence propagated by the Nārāyaṇa sect. In contrast, I will show how the philosophical problem of seeing the One Being is key to understanding *bhakti*. I will develop this thesis via a discussion of the dyadic beings Nārada encounters on Śvetadvīpa, who, I argue, provide a bridge between the One and the many. Indeed, it is here, in the

philosophy of the indeterminate dyad, that one must look for the origins of *bhakti* as an ontological concept. The ontological status of *bhakti* is also supported by the pervasive textual elements: Vyāsa and Vāsudeva. Vyāsa divides the Veda into four before composing the *Mahābhārata*; Vāsudeva divides himself into the four *vyūhas* to make cosmology possible. Such parallels in the text support my claim. Grammatically, as well, the roots of Vyāsa, *vyūha*, and *bhakti* all mean the same: to divide and to apportion.

Finally, I will also show that the richness of the analysis of *bhakti* in the *Nārāyaṇīya* can neither be reduced to *bhakti* as a phenomenon within popular Hinduism nor to a mere instrument in the service of a monistic ontology. The *Nārāyaṇīya* stands conceptually prior to these two manifestations of *bhakti*.

The Paraśurāma Legend in Historical Research

Joydeep BAGCHEE

This paper applies a twofold approach to the study of Paraśurāma in the *Mahābhārata*: (i) a critique of the 'Brahmane und Krieger' hypothesis, based upon recent scholarship on the history of German Indology; and (ii) a renewed consideration of the structure text within the fourfold structure of *pravṛtti*: *raṇa*, *yajña*, genealogy, and cosmology. In both aspects of my analysis, I draw on Adluri's research and demonstrate how it contributes to a richer understanding of the Paraśurāma motif in the *Mahābhārata*.

In his book on Paraśurāma (*Paraśurāma: Brahmane und Krieger*), Adalbert Gail attempts to arrive at some conclusions regarding the myth of Paraśurāma in the epics and the Purāṇas. Following Paul Hacker, Gail collectively terms these works 'anonymous Sanskrit literature' and argues that 'the text-historical method developed by Kirfel and Hacker . . . has proven itself to be the sole legitimate approach to researching' such literature (1977: xi).

In this paper, I examine the Paraśurāma literature from the perspective of text-historical methods, considering not only the perspectival distortions this myth undergoes but also the limitations of historical research when dealing with mythic literature in general. I argue that neither its 'anonymous' character nor the fact that this literature has 'evolved historically' (Hacker 1961) ought to be primary

to our interpretation of this literature. In fact, Hacker's own work must be examined in the context of his theological prejudices arising from debates internal to German Protestantism.

I will show how the textual approach fails to account for crucial aspects of the Paraśurāma narrative such as its placement at the beginning of the *Parvasaṁgrahaparvan*, its connection with the corpus of Bhārgava legends in the *Paulomaparvan*, and its relation to the epic's central theme of 'becoming' in its twofold aspect of *sṛṣṭi* and *laya* or creation and destruction. Finally, I will show how the 'structuralist method', although often criticized, provides a meaningful alternative to the dogmas of text-historicism. I will draw here especially on contemporary *Mahābhārata* scholarship, including the work of Biardeau, Hiltebeitel, and Adluri. My paper supports the latter's finding that the Paraśurāma legend constitutes part of the hermeneutic apparatus of the Ādiparvan, and hence cannot be read either as a historical or an ideological narrative. Paraśurāma is not a 'Brahmane und Krieger' as Gail suggests, but embodies the fourfold structure of war, sacrifice, genealogy, and cosmology.

The Meaning(s) of the Word Buddha in the Mahābhārata

Greg BAILEY

This continues a series of papers on intertextual connections between Buddhist (mainly Pāli) texts and the *Mahābhārata*. To date these have focused on specific passages where literal correspondences are very obvious. This paper shifts to an examination of concepts that may reflect intertextual tendencies.

The significance of the past passive participle *buddha* is obvious in both the Hindu and the Buddhist texts, where it has acquired different meanings. It is likely that since in the early Buddhist literature it quickly became an epithet of Gautama, its meaning may have been limited to one who has achieved the kind of enlightenment associated with Gautama and other mythical Buddhas mentioned in the Pāli Canon. However, the same cannot be said for its occurrences in the *Mahābhārata*, where its usages seem much richer. Although the word *buddha* attracts some modifying prefixes in the Pāli Canon and especially in the early Mahāyāna literature, the resulting developments are not as rich as those in the *Mahābhārata*.

Accordingly, the aim of the present paper is to present the evidence for the use of *buddha* in the *Mbh* and to classify the usages according to meaning, where this can easily be determined, and the modifications caused by the use of prefixes. Particular attention will be paid to occurrences of *(a)pratibuddha* and occurrences of *buddha* followed by *iti*.

Was Draupadī Ever Disrobed?

Pradip BHATTACHARYA

The dice game in the Sabhā-Parva of the *Mahābhārata* is stamped indelibly on epic tradition not so much because Śakuni cheated the Pāṇḍavas out of their kingdom but more so because of a horripilating incident that remains unique in literature: their common wife, queen Draupadī, being dragged into public view under Duryodhana's orders and sought to be stripped at Karṇa's behest. From this predicament she is saved when Kṛṣṇa covers her with an unending stream of cloth.

This is an important issue because the Critical Edition rejects the celebrated passage as an interpolation, the editor, F. Edgerton, feeling that 'cosmic justice' is implied. The original, as presented here, has neither any prayer by Draupadī to Kṛṣṇa, nor any explanation of the miraculous replacement of garments endlessly.

The question is whether the attempt to disrobe Draupadī itself formed part of the original text. The paper examines the internal evidence in the *Mahābhārata* and the Purāṇas and early Sanskrit drama to show that the episode was a later addition.

Dasyus in the Mahābhārata

Adam BOWLES

The current paper is the first contribution to a research project that I have been thinking about for some time. This project aims to analyse how tropes of domination and inclusion are woven through the *Mahābhārata* with a view to dissecting its representation of two broad themes:

1. The social and political domination reflected implicitly in the hegemonic project of the Brāhmanic ideology of the

Mahābhārata and explicitly in the narrative of the great war of the Bharatas;

2. The inclusiveness implicit and explicit in the networks of alliances between the geographically diverse participants in the war, and the role played by minor characters and marginal social groups, in particular their interactions with the geo-political 'centre' as articulated through the key feuding Bharata clans of the Kauravas and the Pāṇḍavas.

The present paper addresses these concerns in relation to the *Mahābhārata*'s representation of those people it refers to as *dasyu*. A key objective will be to come to a clearer understanding of how this term is used in the *Mahābhārata*. In addition, given that initial indications are that *dasyu*s are typically viewed as existing on the margins of the civilisational ideals broadly promoted in the *Mahābhārata*, how are those people referred to as *dasyu* incorporated into or excluded from broader political and cultural configurations? What conditions their inclusion or exclusion?

Triśaṅku, Hariścandra, and the Rājasūya

Simon BRODBECK

In Janamejaya's ancestry as narrated in the Ādiparvan of the *Mahābhārata*, all those who are said to have performed the *rājasūya* (Ṛcepu, Bharata, Suhotra, and Yudhiṣṭhira) are associated with junior-branch lineal takeovers. And Hariścandra is featured repeatedly as a paradigmatic *rājasūya* performer in the Sabhāparvan and more widely in the *Mahābhārata*. This paper takes it as an initial working assumption that the ancestral meaning of the *rājasūya* suggested by the Ādiparvan genealogy might also be applicable outside Janamejaya's ancestry; and it seeks to justify this assumption in the case of Hariścandra.

The story of Hariścandra in the *Aitareya Brāhmaṇa* is reviewed. Observing that in the *Harivaṁśa* Hariścandra's father is (Satyavrata) Triśaṅku, the paper then turns to the stories of Satyavrata/Triśaṅku as presented in the *Rāmāyaṇa* and *Harivaṁśa*. It is proposed that when *Harivaṁśa* 9.89-90 narrates that Satyavrata snatched a woman already betrothed to another — and that this is the reason for his subsequent disgrace and banishment — the woman in question should be read as the paradigmatic ancient Indian wife of the king, namely the earth,

and the 'another' should be read as Satyavrata's somehow incompetent elder brother.

The ensuing scenario, as the texts present it, is interpreted with the aid of papers written by Pargiter nearly a century ago. Vasiṣṭha, the *purohita*, is a stickler for primogeniture, and proposes to run the show until the incompetent king has a son (*Harivaṁśa* 10.12; this instinct explains the resistance to Triśaṅku in the *Rāmāyaṇa* account). But the result of this *paradharma* is drought, which sets in and is only brought to an end as Satyavrata/Triśaṅku gains his boon from Viśvāmitra and returns, to be installed 'in Vasiṣṭha's kingdom and in that of the winking celestials' (*Harivaṁśa* 10.20, mirroring his achievement at *Rāmāyaṇa* 1.59.15-32 and also Hariścandra's achievement at *Mahābhārata* 2.11.43-67 and 18.3.24-25).

Thereafter, there is implied competition between Triśaṅku's elder brother's descendant and Hariścandra's son Rohita, with Vasiṣṭha favouring the former — but the latter is the son of the presiding king. As Pargiter discerned, there are forces at the court that would want Rohita to be either iteratively absent or dead; but by substituting an unrelated victim in his stead, Rohita defuses the affair to his own and his father's and grandfather's advantage, and this, finally, is Hariścandra's *rājasūya*, when Rohita is accepted as the king-in-waiting — a move which puts paid to the senior branch for good, and which then retrospectively explains Triśaṅku's celestial achievement, as well as the fact that the senior branch is brushed under the carpet.

In conclusion, the assumed priority of the *Aitareya Brāhmaṇa* account is briefly problematised.

Critical Estimate of the Legend of Uṣā-Aniruddha Found in Different Purāṇas

Antara CHAKRAVARTY

The Purāṇas are the storehouses of facts, fables, tales and legends. Sometimes it can be seen that the same story or legend is found in different Purāṇas with a little difference in their contents. The beautiful legend of Uṣā-Aniruddha is one of them, which can be found in *Harivaṁśa Purāṇa, Bhāgavata Purāṇa, Brahma Purāṇa, Brahmavaivarta Purāṇa, Śiva Purāṇa* and so on. This legend, full of erotic sentiment, generally comes in the context of defining the Yādava race or Vṛṣni

vaṁśa. The legend portrays the love between Uṣā, the beautiful daughter of Bāṇa, and Aniruddha, the grandson of Kṛṣṇa; the role of a worthy friend, i.e. Citralekhā; the pride of Bāṇāsura; a horrible conflict between Kṛṣṇa and Śiva; and so on.

Over and above these, this particular legend has a very interesting historical background as claimed by the history of Assam. In this legend there is a place called Śoṇitpura (city of blood), which was the capital of Bāṇāsura. In Assam (a state in north-east India) there is a place called 'Tezpur' in the district of 'Śoṇitpur'. The word *tez* in Assamese language is equivalent to *śoṇit* or blood. The folklores of Assam recite that, because of the horrible battle between Kṛṣṇa and Bāṇa and the cutting off of Bāṇa's thousand hands by Kṛṣṇa, the city sank in an ocean of blood, and thereafter the city was so named.

Moreover, according to the legend, Bāṇāsura was a great worshiper of Śiva, and in the very town of 'Tezpur' hundreds of ancient Śiva temples are seen, amongst which Mahābhairava and the Keteśvar temples are worth mentioning.

King Bāṇa's fort is said to have been located on the site now occupied by the Tezpur court house. Numerous carved stones and frescoes are still to be seen in the locality. About one mile to the west is an old silted-up tank which is ascribed to Bāṇa's time, and another tank in the same neighborhood still bears the name Kumbhāṇḍa, after Bāṇa's prime minister.

The present paper attempts to give a critical estimate of the aforesaid legend with a field study on the Śoṇitpur district of Assam.

Ādyantaḥ

The Uttarakāṇḍa's Challenges for its Authors and Readers

R.P. GOLDMAN

Scholars, at least since the time of Jacobi, have understood the Uttarakāṇḍa of the *Vālmīki Rāmāyaṇa* to be for the most part a late addition to the imagined 'core' of the poem. On linguistic grounds this certainly seems to be largely the case.

For this and other reasons, relatively little scholarly attention has been devoted to the book itself either on the part of the medieval commentators on the work or of modern scholars. As is well known,

several influential versions of the *Rāmāyaṇa* essentially omit this book. Indeed, with the exception of the two episodes of the *kāṇḍa* that have become controversial in modernity, the Śaṁbūkavadha and the Sītātyāga, the contents, not to mention the structure of the *kāṇḍa*, have been generally ignored by scholarly and popular audiences alike.

On the basis of a very close reading of the Uttarakāṇḍa and its commentaries in connection with our ongoing translation and annotation of the entire *Vālmīki Rāmāyaṇa*, I would like to offer some explanations for this lack of attention and to discuss some of the challenges the book presented for its author or authors and its commentators and continues to present even today to its readers and translators.

Critical Evidence
Vālmīki's Uttarakāṇḍa and the Critical Edition

Sally J. Sutherland GOLDMAN

The *Rāmāyaṇa* of Vālmīki in all of its numerous and varied extant editions contains seven *kāṇḍa*s or books. The first and the last of these, the *Bāla* and *Uttarakāṇḍa*s respectively, have, at least in the view of the Western scholarly eye, been considered as later additions. This notion dates from the time at least of Adolph Holzmann [the elder], who as early as 1841 seems to have first laid the groundwork for the notion that the first and last books of the epic were largely later accretions. However, it is Hermann Jacobi (1893) who first fully articulated the idea that the *Bala* and *Uttarakāṇḍa*s are later additions, and it is his opinion and work that inform the dominant scholarly opinion and against which those who disagree must argue.

This notion is not without some justification, particularly in the case of the *Uttarakāṇḍa*. For much of the content and style of the text as it is constituted in any of its editions and in the manuscripts which were collated for the critical edition does not seem to be in keeping with those of the earlier books. Nevertheless, there was and is sufficient evidence to support the inclusion of the final book in the critical edition. Moreover, one can persuasively argue that the *Uttarakāṇḍa*, as it has been critically reconstituted, is not a homogeneous unit and that there are portions of the book which are in all likelihood much later additions than what is understood to be the poem's 'core narrative'. Nonetheless there are portions such as those events that pertain to the main narrative (*sarga*s 37 ff.), such as

the *Sītātyāga*, that one might be able to argue are much closer to, if not contemporaneous with, the *kāṇḍas* that precede the *Uttara*.

The lack of homogeneity in this final *kāṇḍa* and the difficulties of editing it are clearly evidenced in U.P. Shah's introduction to the seventh volume of the critical edition, where he struggles to rationalize his decisions for the inclusion and exclusion of various passages of the reconstituted text. It is on these rationalizations that the paper will primarily focus, arguing that, based on the critical principles as established by the editors and the available manuscript evidence, a number of passages have been inappropriately excised. The paper will also argue that a number of these excluded passages are not only textually supported but are also contextually appropriate.

The Mahābhārata and the Dhammapada

James M. HEGARTY

The *Mahābhārata* and the *Dhammapada* share certain verses in common. This fact has been observed, and the verses listed, by several scholars (including Gustav Roth and Wilhelm Rau, amongst others). Indeed, a number of verses to be found in the *Dhammapada* and the *Mahābhārata* are also included in the *Manusmṛti*. Despite these observations, little work has been done that takes up the differences between the language, precise wording and literary context of these verses across three very significant texts for South Asian religious and intellectual history. This paper will take up these shared verses and will, on the basis of their detailed analysis, offer a few inferences as to the nature of the relationship between the Buddhist and the Brāhmanical religious ideologies in early South Asia more generally.

The Southern Recension Makeover of the Umā-Maheśvara Saṁvāda

Alf HILTEBEITEL

Some recent work by myself and T.P. Mahadevan has explored the premise that, beginning from V.S. Sukthankar's isolation of 'S' in the apparatus of the Pune Critical Edition, it is possible to explore 'S' as a

virtual southern recension archetype from no later than 300 CE (based on a bifurcation of 'S' at the time of the Kaḷabhra Interregnum) that would have entailed a thoroughgoing makeover, at some points more concentrated than others, of what can be called the 'baseline' text that the Critical Edition reconstitutes, usually successfully, as its 'archetype'. From a study of 'S's' version of the *Śakuntalā-Upākhyāna*, I have been able to argue that 'S's' remake was undertaken with a custodial intent and involved an agency that had a connoisseur's knowledge of the epic. From this, the question arises as to whether it is possible to identify consistencies within this makeover by 'S' such as might support the hypotheses that it was made over the whole of the *Mahābhārata*, including passages usually deemed very 'late', within what looks to be a fairly early and short time. The Umā-Maheśvara Saṁvāda in the Anuśāsanaparvan offers a good opportunity to carry forward the exploration of this opening premise, and not only in terms of the question of dating 'S' in relation to the baseline archetype that preceded it. Most of the Umā-Maheśvara Saṁvāda is a 'wavy line' text in the Critical Edition, indicating that for the bulk of it, 'S' offers an entirely alternate and in fact far larger text than the baseline that it modified. Beginning from the fact that the Umā-Maheśvara Saṁvāda is the only unit in the whole baseline *Mahābhārata* to explain and develop the terms *ṛṣidharma* and *munidharma*, this presentation will take note of the fact that 'S' reinterprets and narrows Śiva's usage of this term in its remake of the Umā-Maheśvara Saṁvāda, while it also introduces the term *ṛṣidharma* into the *Śakuntalā-Upākhyāna* in association with its resident Ṛṣi Kaṇva. With such findings, the question arises as to what motivated 'S' in shaping two such far-flung and different units.

Sacred Geography of Amarnath

Textuality and Historicity

Sushma JATOO

The origin and tradition of pilgrimage (*tīrthayātrā*) is as old as our civilization and the phenomenon forms an important constituent of almost all the religious systems of the world. The entire length and breadth of our country is dotted with innumerable major and minor sacred geographies, belonging to different belief systems. Over a period of time, these sacred regions or spaces assumed importance and became an integral part of the Indian religious mindscape. The

whole corpus of oral, literary and textual traditions, particularly the Purāṇas, Sthalapurāṇas and Māhātmyas, not only mention and eulogize but also describe these sacred geographies elaborately. The Amaranāth-*tīrtha* in Kashmir is a fine example of one such sacred geography, which is mentioned in the oral, textual and historical sources of Kashmir, especially in the *Bhṛṅgīśa Saṃhitā*, wherein a complete *paṭala* named *Amareśvara Māhātmya*, comprising ten chapters, is devoted to this important and unique *tīrtha* of the world. This Māhātmya is a dialogue between the Devī (Bhairavī) and the Bhairava, wherein the questions of Bhairavī regarding the importance, the time, the route, the merits, etc. of this *tīrtha* are lucidly and patiently answered by the Bhairava.

The sacred mountain peak of the Himālaya (at the height of almost 13,000 ft. above sea level) enshrines the Ice-*liṅgam* or the *Rasaliṅgam* of Lord Śiva in a cave surrounded by the snowcapped mountains. The self-made Ice-*liṅgam*, perched on a glacier, is an interesting phenomenon as it mysteriously forms and transforms every year in the month of Śrāvaṇa, as per the celestial movements (as if according to a divine plan?). The present paper is an attempt to investigate the dynamics of this oldest, yet living *tīrtha* by analyzing the textual and historical sources along with relevant travelogues of the Indian and the foreign travelers and important pilgrim accounts in the light of the *Amareśvara Māhātmya*. Also, a first-hand account of this sacred geography, its routes and their historicity will be presented with the help of visuals/slides.

Tejas Transactions in the Itihāsa-Purāṇa

Paolo MAGNONE

In the frame of my ongoing research devoted to the elucidation of the notion of *tejas* (ardent/fierce energy), the present paper proposes to investigate an aspect that has so far lurked in the background of the former contributions, despite its crucial significance to the notion of *tejas* itself: namely, its liability to transference.

As a prominent instance of the so-called "substance-powers" or *Daseinsmächte*, as Glasenapp originally termed them, meaning by such term 'hypostases of qualities and processes conceived as self-standing substances', *tejas* shares the transferability which is an essential property of substances — in contradistinction to qualities, which,

existing only *in alio* and not enjoying an independent status, cannot be transferred as such. (As has already been noted, Indian thought is apt to hypostatize what would elsewhere be counted a mere quality: a well known case in point is *puṇya*, i.e. 'virtue/merit', which is not regarded in the Śāstras as the inherent attribute of the virtuous, but rather as a stock of goods liable to be alienated to someone else.)

The basic mechanics of *tejas* transfer, configuring either as an increment or a decrement, can be further specified according to a fourfold typology: (i) bestowal with inception of being; (ii) bestowal with promotion of status; (iii) withdrawal with demotion from status; (iv) withdrawal with cessation from being. Such fourfold typology depends on a twofold acceptance of the notion of *tejas*, either (in a broader sense, brought out e.g. in *Viṣṇudharmottara Purāṇa* I.171.2-7: *ajeyaḥ vaiṣṇavaḥ tejas tac ca nityaḥ ca jantuṣu | nāśam āyānti te sarve hīnā vaiṣṇavatejasā*) as the Lord's selfsame cosmic life-sustaining energy, or (in a more restricted sense, brought out e.g. in *Bhagavad-Gītā* 10.41: *yad yad vibhūtimat sattvaṁ śrīmad ūrjitam eva vā | tat tad evāvagaccha tvaṁ mama tejo 'ṁśasaṁbhavam*) as a special supererogatory dispensation, building up the pre-eminence of exceptionally powerful beings. Whereas the bestowal and withdrawal of *tejas* in the general sense cannot but entail, respectively, origination and dissolution, the shift of (supererogatory) *tejas* in the special sense can have less drastic consequences.

The Text-Critical Importance of the Śakuntalā-Yayāti Transposition

Thennilapuram MAHADEVAN

My paper examines a fragmentary Malayalam manuscript of the *Mahābhārata* published by Winternitz (*Indian Antiquary* 1898: 134 ff.). It contains twelve chapters of the Sambhavaparvan, a section from the Ādiparvan. The extracts contain the beginning of Pūruvaṁśānukīrtana (1.90.27-34 of the Poona CE). The MS correctly shows the Southern transposition of the Śakuntalā and Yayāti episodes. Sukthankar notes that 'the manuscript . . . shows the *anticipation* of 1.89.1-16, before the Yayāti episode, which is found in our Malayālam manuscripts . . . and in the conflated MSS. G4.5. . . .' (1933: lxxiv). Sukthankar observed further that it is 'text-critically highly important' that 1.89.1-16 appears twice in the Malayalam version, once

immediately before the Yayāti episode and once after it, both times followed by a colophon. The Grantha version (G1) also repeats this passage but, surprisingly, places it first at 1.62.2. My paper attempts to unravel the textual dynamics underlying the process of the transposition of the episodes.

Genesis and Growth of Gayāsura Legend and Formation of Nābhigayā

Madhusudan MISHRA

Out of the three *Pitṛ-tīrthas* of India, Nābhigayā at Yājapur (modern Jajpur in Orissa) enjoys the second position, the first being Bodhagayā (or Śīrṣagayā in Bihar) and the third being Pādagayā at Mahendragiri in the Deccan. The origin of these three *tīrthas* is ascribed to the Gayāsura episode of the *Vāyu Purāṇa* (Uttarārdha, chapters 43-50). The *Virājakṣetramāhātmya* (Uttarakhaṇḍa, *Brahmāṇḍa Purāṇa*) also describes the Gayāsura episode in detail. It is indeed striking to note that Gayā occupies a very pious position in the Vedic literature. Traditionally, he is the seer of two hymns of the *Ṛgveda* (X.63, 64). *Mantras* of the Gayā hymns are also cited in the *Maitrāyaṇī Saṁhitā* (1.11.2, 4.12.1, 4.14.4), *Taittirīya Saṁhitā* (1.5.15.5, 1.7.8.3, 2.4.11.2), *Kāṭhaka Saṁhitā* (2.3.1, 2.11.3, 2.13.14), *Vājasaneyī Saṁhitā* (21.6, 9.17) and *Atharvaveda* (7.3.3). The hymns of Gayā play an important role in the Vedic and domestic rituals too, as they are extensively cited in the Brāhmaṇas, Śrautasūtras and Gṛhyasūtras. The word *Gayā* has been used in the Vedic literature as a proper noun (*Atharvaveda* 1.14.4, *Aitareya Brāhmaṇa* 1.3, *Gopatha Brāhmaṇa* 1.5.14). Incidentally, it may be mentioned here that the three *pitṛ-tīrthas* mentioned above are also recognized as prominent sacred places in the Buddhist religion.

The present paper wishes to study the gradual development of the Vedic seer Gayā into the Purāṇic Gayāsura and find out the reasons behind the creation of the Gayāsura episode in the Purāṇas along with its role in creating the three *pitṛ-tīrthas* including Nābhigayā.

Scripts vs. Manuscripts
Two Independent Evolutionary Processes in the Mahābhārata Textual Tradition

Wendy J. PHILLIPS-RODRIGUEZ

One of the most striking features of the *Mahābhārata* textual tradition is the fact that it has come down to us written in more than a dozen different scripts. This happens because before the eighteenth century, that is, before the introduction of printing in India, Sanskrit was not directly associated with any particular writing system. For many centuries Sanskrit was written in a number of local scripts, generally in correspondence with the local vernacular language. Thus, in the *Mahābhārata* textual tradition the concomitance between script and version has, in many instances, been considered a traditional feature of its evolution. Indeed, the manuscript material used by the editors of the Critical Edition was classified according to script groups such as Kashmirian version, Telugu version, Malayalam version, etc.

Nevertheless, to affirm that manuscripts in different scripts are separate evolutionary units is to mix up two independent processes of evolution. The first one is concerned with the evolution of the ancient Brāhmī script into the different regional scripts that are now in use across the Indian subcontinent. The second one is the process of evolution of the text itself. In other words, one process is strictly palaeographical while the other is textual. By following the history line of both speciation processes, this paper attempts to show how the evolution of the Brāhmī writing system into the several modern scripts and the textual evolution of the *Mahābhārata* are deeply interrelated but by no means identical.

The Roles of Conceptual Dharma and Corporal Dharma during the Rescue of their Husbands by Draupadī and Sāvitrī

Rajan G. RAJ

Both Draupadī and Sāvitrī rescued their husbands, one from slavery and the other from death. During the rescue attempts in Dhṛtarāṣṭra's *sabhā*, conceptual *dharma* is subtle (*sūkṣma*), abstruse (*gahanatva*) and is

being persecuted (*pīḍayatha*). Corporal *dharma* is represented by Yudhiṣṭhira and Vidura. Yudhiṣṭhira never opens his mouth to answer Draupadī even though he knows the answer to her questions. As if to criticize this silence of Yudhiṣṭhira, Vidura narrates the story of Prahlāda to illustrate how important it is to give truthful answers when someone asks a question. The God Dharma, remaining unseen, helps Draupadī by providing her with an endless supply of clothing to defeat Duḥśāsana's reprehensible attempts to expose her. The silence of *dharma* distresses Draupadī so much that she asks *kva nu dharmo mahīkṣitām*?

Contrast this with the situation when Sāvitrī rescues Satyavān from Yama. Abstract *dharma* is as clear and unambiguous as the presence of God Dharma (Yama) who stands there holding Satyavān's soul in his noose. No shroud of subtlety infects *dharma* to render it difficult to understand. Sāvitrī's statements about *dharma* are as welcome as water is to a thirsty man. There is no persecution of *dharma* but only exposition of the precepts of virtue and morality. Corporal *dharma* is represented by Yama and, to some extent, by Satyavān who is the repository of righteousness and truth. Like Yudhiṣṭhira, Satyavān never speaks a word. God Dharma is patient, listens to Sāvitrī with undivided attention and appreciates and applauds her words of wisdom. He does not preach sermons like Vidura.

The Pāṇḍavas are saved when Dhṛtarāṣṭra offers Draupadī the boons as atonement for all the iniquities perpetrated by the Kauravas. Draupadī does not 'earn' the boons by her intelligence or strategy. But Satyavān's rescue is solely due to the genius of Sāvitrī whose five statements on *dharma* earn her five boons. She asks each boon in a logical progression consistent with *dharma* to the point where Yama is forced to release Satyavān as the fifth boon. Dharma never suffers here but triumphs.

Of Cities, Kings, and Step Wells
Purāṇic Imaginings of History and Religion

Elizabeth M. ROHLMAN

Across the Sanskrit textual traditions, articulations of communal identities and theological agendas that revolve around literary constructions of kingship and place are certainly commonplace. This paper explores the common ground shared by these two literary

themes. Through an examination of the literary portrayal of one particular king and the imagined geography of his kingdom, the paper addresses the extent to which kingship is defined by a sense of place and, in particular, by a sense of place created by the king himself via the construction of an urban religious landscape.

The landscape for this study is provided by the *Sarasvatī Purāṇa*, a regional Sanskrit text composed between the twelfth and fifteenth centuries, which recounts the mythic history of Gujarat. The climactic narrative of the text is that of the twelfth-century Śaiva king Jayasiṁha Sidharāja, who ruled at Patan from CE 1094 to 1144. The text relates Sidharāja's success in enticing the River Sarasvatī to return to the landscape of Gujarat through his unfailing devotion to Śiva. This success is the precursor to his campaign of religiously inspired construction, which extends from the now-ruined Sahasraliṅga Tank and its neighbouring step well (which is generally credited to Sidharāja's widowed mother, but which certainly falls within the constructive purview of his reign) to the contested Rudramahālaya Temple in neighbouring Sidhpur. Sidharāja was, of course, expanding on a program of significant religious architecture pioneered by his predecessors in the Solaṅkī dynasty, most notably by his grandfather Bhīmadeva I, patron of the famed Modhera Sun Temple.

The *Sarasvatī Purāṇa*'s depiction of King Sidharāja provide the fodder for a discussion of the specifically religious imagining of the significant past, with a particular emphasis on sense of place. While place studies with respect to Indic religions generally focus on natural geography — rivers, mountains, etc. — the goal of this paper is to discuss the human-made, urban landscape of pre-modern Gujarat from the perspective of religious geography and Śaiva notions of kingship.

The Significance of Epithets in the Gītā

Sampada SAVARDEKAR

Śrīmad Bhagavad-Gītā, one of the most widely read scriptures in the world, is well known for its spiritual teachings and also for the lyrical simplicity of its composition. The *Gītā* displays great variety in the use of beautiful epithets, particularly for Śrī Kr̥ṣṇa (Madhusūdana, Hr̥ṣīkeśa) and Arjuna (Parantapa, Kaunteya, Bharata, Kapidhvaja).

An example from verse 1:25 — Śrī Kr̥ṣṇa addresses Arjuna with a

matronymic epithet and refers to the enemies as Kurus (which suggests Arjuna's own clan). The context of this verse is given by the previous verses wherein Arjuna displays an eagerness to view the opponents and a fiery enthusiasm for battle (verses 1:21 & 1:22). The argument follows that the epithets 'Pārtha' and 'Kurūn' used by Śrī Kṛṣṇa are intentional and play a significant role in changing the stance of Arjuna toward the oncoming battle. For, in the verses that follow, having observed the opponents ahead of him, he is driven to weakness and expresses his unwillingness to fight (verses 1:29 & 1:30). It is to be noticed that until this moment, Arjuna had been referring to the foe as 'Dhārtarāṣṭrāḥ', but Śrī Kṛṣṇa's employment of the term 'Kurus' seems to have brought their common family ties to the fore.

The question arises: 'Why would Śrī Kṛṣṇa, who wants Arjuna to fight, deliberately utilise epithets to weaken him, only to revive his intention again?' In the light of this, some argue that these are randomly picked adjectives for the sake of variety and they contribute in no way to the message of the speaker nor play any role in the direction to which the story leads. But we come across another such relevant example in the case of Karṇa, whom Arjuna refers to as 'Sūtaputra' while Śrī Kṛṣṇa, aware of his real origin, refers to him as Karṇa. Also, the epithets Arjuna chooses for Śrī Kṛṣṇa vary in substance as he realises the divinity of Lord Kṛṣṇa in the course of the colloquy.

This paper proposes to systematically study the select epithets from the *Bhagavad-Gītā* that portray a deliberate selection of the particular word in the particular context. It also focuses on the subtle reasons why the poet may have utilised certain words instead of others.

Towards a Model of the Versification Technique of the Epic Poets

Sven SELLMER

To date, the versification technique of the Sanskrit epic poets has been given comparatively little attention. A complete model of epic versification technique should be able to show how, from a general idea of what he is going to say, the poet step by step builds up a verse. It should also show in exactly which way the exigencies of metre fit into this creative process. The present paper attempts to move at least a bit in the direction of such a model.

The analysed material stems from the older strata of the *Mahābhārata* which, it is assumed, were originally composed in a process of controlled improvisation, so to speak, by bards trained in a tradition of oral poetry. Because a similar tradition — the one in which the Homeric epics were composed — has been investigated for a much longer time and with greater intensity than its Indian counterpart, it is advisable to also take into account methods and results of classical philology. Furthermore, a special computer programme has been written by me for the purposes of this project. It allows one to analyse certain patterns and traits of the epic language in a way that was inaccessible to the pioneers of the present field of research. It is hoped that the results presented will not only mark a first step towards creating a model of epic versification technique but may also be of some interest for other problems, e.g. for the question of stratification.

The Justification of Kr̥ṣṇa's Flight from Kālayavana

Noel SHETH

In the critical edition of the *Harivaṁśa*, Kr̥ṣṇa admits his inability to kill Kālayavana even after fighting for a hundred years (85.25, 54 and 60). His attempt to threaten Kālayavana by sending him a deadly serpent in a jar backfires when he receives the serpent bitten to pieces by ants. The later *Viṣṇu Purāṇa* (*ViP*) and the still later *Bhāgavata Purāṇa* (*BhP*) omit this embarrassing incident. Both the Purāṇas assert that Kālayavana chases Kr̥ṣṇa whom even the minds of *yogin*s cannot catch up with (*ViP* 5.23.17; *BhP* 10.51.6). Moreover, the *BhP* goes beyond the *ViP* by pointing out that it is Kr̥ṣṇa who kills Kālayavana by means of Mucukunda's fiery eye (*BhP* 10.51.43).

Later some twenty commentators, especially on the *BhP*, give further justifications about Kr̥ṣṇa. Following are some of them. He does not want to go against the boon given to Kālayavana by Rudra of not getting killed by the Yādavas. Kr̥ṣṇa's acknowledging that it would be difficult to deal with a simultaneous attack by Kālayavana and Jarāsandha (*BhP* 10.50.48) is out of special love for the Yādavas whose safety he seeks. By arranging Kālayavana's death through Mucukunda, Kr̥ṣṇa is actually granting him salvation (cf. also *BhP* 2.7.34-35). He does not run away out of fear, but instead wants to

dispel Kālayavana's ignorance, and goes to Mucukunda's cave to liberate the sleeping Mucukunda. The fact that Kālayavana is unable to catch Kṛṣṇa suggests that Kālayavana is being made the butt of ridicule. Kṛṣṇa flees from Kālayavana because, having taken on the form of a mortal, he is imitating the behaviour of a human being. A couple of commentators also reconstrue verses to yield opposite meanings: for instance, *BhP* 10.51.8 is construed not as derision of Kṛṣṇa's running away, but of his preserving the boon granted by Śiva, and Kālayavana's not being able to catch Kṛṣṇa due to his (Kālayavana's) *karmans* is reinterpreted to yield the meaning of his attaining salvation through the sight of Kṛṣṇa. Vallabha also seems to suggest a symbolic interpretation of Kālayavana by referring to Kāla (Time). Thus, further developments in the understanding of Kṛṣṇa's divinity impelled the still later commentators to go beyond even the *Bhāgavata* in their efforts to remove any blemish that they felt tarnished Kṛṣṇa's divine portrait.

Empowering the Sacred

How a Text Creates Discourse in a Contemporary Oral Performance of the Bhāgavata Purāṇa

McComas TAYLOR

The *Bhāgavata Purāṇa* is one of the master texts of the Sanskritic archive and is the foundational source of narratives relating to the deity Kṛṣṇa. Since it reached its current form about a millennium ago, public oral 'performances' of the text have been sponsored as a means of accumulating religious and social capital. These week-long events are a significant form of contemporary religious practice in the Hindu cultural world, but have received little or no scholarly attention. What is the role of the Sanskrit text in the oral performance of the *Bhāgavata Purāṇa*? How does the text function *vis-à-vis* the oral vernacular commentary which accompanies it? Based on observations of four performances held in northern India in November 2009, we can now begin to answer this question. In this paper it is argued that a spectrum of social and cultural practices — ritual, oral, textual and performative — all contribute towards the validation and empowerment of discourses relating to Kṛṣṇa.

Can the Subalterns Speak?
Revisiting the Expositions of Dharma in the Mahābhārata

Maithili THAYANITHY

The *Mahābhārata* also known as Dharmaśāstra deems *dharma* to be established on revelation (*śruti pramāṇo dharmaḥ*, 3.200.2) and to be the foundation of *artha* and *kāma* (*dharmād arthaś ca kāmaś ca*, 18.5.49). In the epic, the expounders of *dharma* are not only male members of the elite class known as *dvijas*, but also women, and also men from non-privileged classes. This raises questions as to why the persons who are denied the study of revealed scriptures are endowed with speech in the epic and for whom they speak. It may be contended that the epic, by associating *dharma* with the lowly born (*pāpayonayaḥ*), challenges the extant Brāhmanical social system (Doniger, 2009: 280). Nonetheless, focusing on the third book of the epic, I argue that by representing the subaltern members of society as preceptors and exemplary followers of *dharma*, the epic only reinforces the hierarchically structured society based on the core three principles of *varṇa*, gender and age.

Like a Great Lotus on a Lake
Narratives and Metaphors of Kingship in the Mahābhārata

Lynn THOMAS

The Rājadharma section of the *Mahābhārata* employs a number of different methods to formulate and discuss the role and authority of the king. In addition to the lengthy didactic and theoretical expositions on kingship for which it is best known, and the important charter narratives at 12.59 and 67, the text also uses numerous homely metaphors of everyday life to illustrate different aspects of the king's role: in his care for his subjects he is likened to a mother; in his dedication of their welfare and security to a father; in his management of state affairs to a herdsman or a farmer; in his anger to a fire or a snake; and, as the essential substratum upon which his kingdom depends, to a nesting tree, life-giving rain, or a lake on which a great lotus is able to thrive.

In this paper, I propose to examine these metaphors, along with the charter narratives, in order to explore some of the different aspects of kingship which they bring to light. These will include conceptions of the moral and philosophical foundations on which the king's authority rests, and against which it may be judged; the profound symbiosis existing between the king and his kingdom and different ways in which this was seen to manifest itself; and the mutual obligations and expectations entailed in the relationship between the king and his subjects. I shall also look at the backdrop of order and chaos against which the king's role needs to be understood; and begin to explore ways in which this might impact upon some of the social teachings in the text.

The 4th Book of the Mahābhārata and its Greek Sources

Fernando WULFF ALONSO

In two previous publications I have explored the presence of Greco-Roman sources in the *Mahābhārata*.[1] In this paper I propose a systematization of this search applied to a particular book, the Book of Virāṭa, which has the advantage of limiting the discussion to a specific text. In previous studies I have attempted to show that many of the components of this song, and in particular the ones that have surprised researchers, are taken from the adventures of Heracles and Omphale. The most important connections, i.e. common elements, are: (1) The core of the story is the servitude of the protagonist/s in a palace, (2) For a year, (3) After twelve years of hardships, (4) Directly related to a cousin, (5) Who is the king of a kingdom that ought to belong to the protagonist/s, (6) During the year the protagonist/s are anonymous, (7) There is a scene in which the theft of the arms of the hero/s, associated with a tree, is essential. This theft does not occur. A mother is mentioned in this context, (8) There is a burial done by the hero/s, (9) The hero (Arjuna in the case of the *Mbh*) is disguised as a woman, (10) Performing women's activities, linked with music and dance, (11) There is a scene in which a male being in the dark tries to have sex with the hero's woman (hero and woman are Bhīma and Draupadī in the case of the *Mbh*), (12) But it is the hero who is on the couch, (13) There is a physical confrontation and the assailant is knocked down; there is an explicit reference to the limbs

of the assailant and another to snakes, (14) At the end of this scene the woman calls for attendants/guardians who come with torches and all see the assailant on the ground. She is happy, (15) The hero (Bhīma in the case of the *Mbh*) is associated with large meals, which he cooks, and with hand-to-hand defeats of enemies and deaths of wild animals, (16) The end of this period of servitude occurs after the hero (Arjuna in the *Mbh*) defeats an enemy army that attacks the kingdom to steal cattle; after this comes the recognition of the hero and his status, (17) In his/their triumph there is an important role for thrones and (changes of) clothes, (18) The story culminates with a marriage/proposal of marriage with the woman whom the hero serves. In any case, a marriage with a woman from the royal house takes place, restructuring the hero's status and gender, (19) That marriage will produce the heir of a kingdom, (20) After this story — full of tragic and burlesque traits — comes a period of vengeance and war without mercy.

On the basis of these and other connections, the main objectives of this paper are: (a) to defend the idea that this book (and the *Mbh*) used Greco-Roman sources, (b) to identify those sources, (c) with the help of other instances of the *Mbh*, to try to define the precise method used by the author of the book to articulate these sources in his story, and (d) to raise some of the consequences of this for a better understanding of the work and its author/s.

Endnote

1. "Heracles in the Mahābhārata", *Rivista degli Studi Orientali*, 71, 2008, pp. 73-101; *Grecia en la India. El repertorio griego del Mahābhārata*, Madrid, Akal, 2008 (*The Mahābhārata and Greek Mythology*, Delhi: Motilal Banarsidass, revised edition, forthcoming).

खण्डः ४

तन्त्रम् आगमाश्च

Section IV

Tantra and Āgamas

Conveners

- Navjeevan Rastogi
- Raffaele Torella
- Mark Dyczkowski
- Kamlesh Datta Tripathi
- Diwakar Acharya

Dīkṣāvidhi as Described in the Śaivakalpadruma

Anil Kumar ACHARYA

It is the ancient Dharmaliṅgeśvara copper plates of the Eastern Gaṅga king Devendravarman I, dated Gaṅga Era 184 = c. CE 682, which record the first specific instance of the initiation in Kaliṅga, one of the ancient constituents of the present Orissa. Besides, *dīkṣā* is often remembered in Orissa in the context of *siddha yogīs* of the Nātha religion and Vaiṣṇavas. But narration of the rite of *dīkṣā* in the Śaiva scriptures of Orissa seems very rare. And the procedure of *dīkṣā* practiced in the Śaiva domain of Orissa is little known and less discussed. In this situation, this paper aims to present the rite of *dīkṣā*, which has been narrated in the second chapter of the *Śaivakalpadruma*.

The *Śaivakalpadruma* and the *Śaivacintāmaṇi* are two existing and known Śaiva scriptures of the Orissan Śaivism, which have been attributed to the same author: Lakṣmīdhara Mishra of Ekāmrakṣetra, i.e. Bhubaneswar (late *c.* seventeenth – early eighteenth century CE). *Śaivacintāmaṇi* was published in 1994, which mainly discusses *nityācāra*, *pūjāpaddhati*, etc.; besides, a section of the first *paṭala* (verses 24-51) deals with *dīkṣā* and some related topics, but does not detail the rite of *dīkṣā*. It is the *Śaivakalpadruma* which describes *dīkṣāvidhi* in an all-inclusive manner. Till the date the *Śaivakalpadruma* is unpublished and manuscripts of this text could be located in the Orissa State Museum, South Asian Institute of the Heidelberg University and Government Oriental Manuscripts Library, Madras, etc.

Therefore, this paper aims to study the rite of *dīkṣā* in the light of the 2nd chapter of the *Śaivakalpadruma*, MS. R 3348 of the Government Oriental Manuscript Library, Madras, to present a comprehensive picture of the procedure of *dīkṣā* practiced in Orissa and to examine the nature of Śaivism that prevailed in the Orissa of that time.

Preparing an Edition of Sūkṣmāgama

Generalities and Characteristics

Marie-Luce BARAZER-BILLORET

A critical edition of *Sūkṣmāgama* — one of the 28 Śaiva-Siddhānta canonical treatises — is in the making at the French Institute of Pondicherry (Indology department): it involves collaboration between

two Institute researchers and scholars and PhD students of the University of Paris III (France). The first volume prepared by T. Ganesan and S. Sambandan Śivācārya has been released in 2010; the next one is currently being prepared by the full staff of the project and was due to go to the press in July 2011; two other volumes will follow.

The first two volumes contain roughly half of the treatise and give sufficient hint to allow to present some dominant features of the *Sūkṣmāgama* as well as some of its characteristics. Hence, this paper which will tentatively deal with the ones and the others.

First, when looking at the sources used to establish our edition we have noticed that as a whole such sources seem to be very coherent; which features will remain however to be checked when looking at the chapters to be published in the third or fourth volumes; thus being the case it may be suggested that this Āgama has a relatively simple textual history. Among other general features of the treatise is also the fact that it includes several important presentations which make sometimes a full chapter and which are found *verbatim* in other Āgamic treatises. Sometimes *Sūkṣmāgama* clearly seems to be the borrower (for instance when dealing with ordeals). However in other cases it may as well be the original source (e.g. when dealing with *pavitra*s offered to Śiva): we shall try in this paper to present a first appraisal of those cross borrowings between the sources.

We have noticed in this text numerous lists of various items, lists which sometimes may not be part of the original text: in that case they are probably to be considered as explanatory glosses added by some readers or users of the treatise. Besides that, the importance given to some very common rites (e.g. *puṇyāha* ceremony) is to be underlined as well as the place given to the goddess in various ceremonies. Lastly, one of the characteristics of the *Sūkṣmāgama* is to present some ceremonies rarely dealt with in Āgamic literature: such is the case of ordeals as well as of some kingly rites which sometimes appear as being on the verge of magic.

All of these different topics will be illustrated individually by some precise examples.

Notes on the Rādhā Tantra

Mans BROO

Much important work has been done on the Hindu Tantras during recent years, but in most cases scholars have been primarily interested in the oldest texts. From the point of view of Indian tradition, being ancient is of course an important source of authoritativeness, but a scholar can learn just as much about the development of tantric ideas and the Hinduism in general from studying the newer texts. In this paper, I will demonstrate this by taking a close look at the *Rādhā Tantra*, a very late (eighteenth century) Bengali Śākta tantric text. This is a text that has not been accorded much study before, despite the fact of Swami Ramakrishna's ascribing to it some very shocking teachings in the *Kathāmṛta*. It has been briefly noted in overviews of tantric literature and by some scholars of Caitanya Vaiṣṇavism (e.g. D.C. Sen, J. McDaniel), but seldom more than in passing. By looking closely at the language, style and contents of this text in my paper, I intend to fill this little gap in tantric scholarship.

In many ways, the *Rādhā Tantra* demonstrates the reasons for the dismissal of tantric texts of earlier scholars. Its language is pedestrian at the best; its teachings confused and rambling, even boring — for instance, two *sahasranāma-stotra*s after each other will test the patience of even the most stalwart devotee. The strange practices mentioned by Swami Ramakrishna and popularly associated with the Tantras in the West are nowhere to be found in *Rādhā Tantra*. Despite all of this, the text paints a vivid picture of a resurgent Bengali Śāktism, intent on incorporating (even literally!) Caitanya Vaiṣṇavism into its fold. Though Rādhā is here no more than a messenger (*dūtī*) of Goddess Tripura, the very existence of a fairly long (32 to 37 lengthy chapters) Śākta text centered around her plainly shows that her worship was too important to ignore.

Ekāyanaveda

In Search of the Roots

Marzenna CZERNIAK-DROŻDŻOWICZ

Ekāyanaveda is the notion mentioned several times in the Pāñcarātrika sources as well as in the texts concerning that undertake the problem

of the authority of the Pāñcarātra tradition. Discussion concerning this issue has started already with Śaṅkara's criticism based on the statement of the *Brahmasūtras*, expressing doubts about Pāñcarātra. Then the issue was addressed by the Pāñcarātrika texts themselves and was continued further by the Śrīvaiṣṇava *ācāryas*. Later on, the discussion was in a way undertaken by indologists commenting on the discussion of Indian philosophers and religious teachers, as well as by traditional *paṇḍits* connected with the Śrīvaiṣṇava milieu.

In my presentation I would like to refer once again to the old discussion on the issue (referred to also some years ago by my colleague Marion Rastelli at the Helsinki World Sanskrit Conference), but I would also like to add some more material from the Pāñcarātrika sources as well as from the works of the knowledgeable Pandit Uttamar Vīrarāghavācārya, presented in the text entitled *Ekāyanavedaḥ* and being published in the volume of his work entitled *Śrīpañcarātrapāramyam* (ed. Lakshminarasimha Bhattar, Rashtriya Sanskrit Vidyapeetha, Tirupati 1991).

The Ritual of Vidyādāna and its Upapurāṇic and Āgamic Sources

Florinda DE SIMINI

On the basis of both a textual and a historic-religious study, the paper aims at illustrating the main characteristics and the religious functions of the ritual called *vidyādāna* (gift of knowledge), which basically consisted of donation of books after having copied, corrected and worshipped them, as well as in the imparting of oral teachings. This ritual seems to have played an important role in the indian medieval religious life, insofar as it was a way to sacralize the texts concerned contained in it. Another point of interest of this ritualistic 'gift of knowledge' is that, since the books to be donated were first copied and emendated, the sources describing *vidyādāna* offer even short lists of 'philological' criteria by which both these rituals had to be led.

Among the most extensive sources for the knowledge of *vidyādāna* are the two Upapurāṇic passages, i.e. the chapter 91 of the *Devī Purāṇa* (*DP*) and a long quotation from the *Nandi Purāṇa* (*NP*), which is known to us only through secondary tradition. Both passages have

been included in the quite long section that the most important medieval *nibandhas* — that is, Lakṣmīdhara's *Kṛtyakalpataru*, Hemādri's *Caturvargacintāmaṇi* and Ballāla Sena's *Dānasāgara* — dedicate to the ritual of *vidyādāna*, to which all these Smṛtis, strongly related to each other, pay much attention.

Besides these two Upa-Purāṇas and some other shorter references contained in the Mahā-Purāṇas (for instance, the *Matsya* and the *Skanda*), another text that reveals itself as an essential source for the investigation of *vidyādāna* is the second *adhyāya* of the *Śivadharmottara* (*ŚDh*), a manual for Śiva-worshippers that, although well attested in the manuscript tradition, is still awaiting a proper philological edition. In the *ŚDh* the *vidyādāna* is presented as the first step of a huge ritual performed by the king and culminating in the installation of temples dedicated to Śiva and the consecration of his images.

The above-mentioned sources are not independent from each other, but closely interrelated: a philological analysis demonstrates that the material of the *vidyādāna*'s chapter in the *ŚDh* has been used by both the *DP* and the *NP*, showing in certain cases even visible literal borrowings while in others remarkable differences are noted.

Abhinavagupta's Anuttara in Historical Perspective

Oscar FIGUEROA-CASTRO

Anuttara, morphologically the negation (*an-*) of the comparative (*-tara*) of superiority (*ut-*), is arguably one of the most important notions used by Abhinavagupta, the tenth-century Kashmiri theologian and exegete of Hindu Tantra, to designate the absolute nature of the divinity.

Despite its great importance, in both quantitative and qualitative terms, no study exclusively focused on *anuttara* has been produced to this date. Moreover, most scholars in the field seem to take the word as a self-evident concept, as a name for the Absolute, without paying much attention to its semantic complexity or to its historical evolution.

Thus, beyond the well-known testimony offered by the *Parātriṁśikā Tantra,* which does use the term with a clear theistic import, many questions can (and should) be put forward in this regard. For instance, in choosing this term to speak about the highest aspect of

the deity, was Abhinavagupta drawing from other traditions? What is the relationship between Abhinavagupta's complex elaboration on *anuttara* and previous uses of the same term, if any, within the scriptural traditions informing his thought, notably the Trika and Krama systems of ritual? Does *anuttara* occur in those traditions? In what sense? This paper forms part of a larger philological and interpretative investigation on the meaning of *anuttara* in Abhinavagupta's work. In particular, it offers a summary of results about this most important topic from a historical perspective. In this context, earlier occurrences of *anuttara*, as well as of closely related terms like *anuttama* and *niruttara*, are investigated, noting their possible relevance for Abhinavagupta's *anuttara*. Thus, by tracing the historical development of the notion of *anuttara*, this paper contributes to our understanding of Abhinavagupta's position with respect to earlier forms of tantric rituals and doctrines.

Nīlakaṇṭha Dīkṣita and the Saubhāgyacandrātapa

A Study of the Role of Śrīvidyā Among Prominent Intellectual Families in South India

Elaine FISHER

The Śrīvidyā tradition of tantric Śāktism has become an increasingly popular subject of study in recent years, and much light has been shed as a result on its textual history. Recent studies have undertaken to systematically catalogue the textual strata of the early Śrīvidyā lineage in Kashmir; much has been written as well about the eighteenth century polymath of Tanjavur Bhāskararāya, still remembered today as one of the greatest progenitors of Śrīvidyā *upāsanā*. Nevertheless, little is known about the textual history and social structure of the Śrīvidyā lineage in the intervening centuries.

This paper presents some preliminary findings on pre-Bhāskararāya Śrīvidyā in south India through the lens of an unpublished and unstudied Śrīvidyā *paddhati*, the *Saubhāgyacandrātapa* of Nīlakaṇṭha Dīkṣita. A royal minister and public celebrity of the seventeenth century Madurai, Nīlakaṇṭha is best remembered today for the irreverent, urbane wit of his courtly satires, such as the *Kaliviḍambana*, and his elegant *mahākāvyas*, such as the *Śivalīlārṇava*

and *Gaṅgāvataraṇa*. Nevertheless, as with other prominent intellectual figures such as Appayya Dīkṣita and Vedānta Deśika, Nīlakaṇṭha's local influence was felt as strongly in the domain of theology and hymnology as in that of formal Sanskrit poetics. The work in question exemplifies precisely this trend: the *Saubhāgyacandrātapa*, a *paddhati* outlining the daily ritual duties of the Śrīvidyā *upāsaka*, presents us both with details of the ritual practice that will eventually enable us to reconstruct some of the textual history of the lineage, as well as fascinating auto-commentary on the proper social role of the Śrīvidyā *upāsaka* within an exoteric sphere dominated by the texts and practices of south Indian Śaiva-Siddhānta.

The *Saubhāgyacandrātapa* is known to survive only in a single Grantha-script manuscript located in the Government Oriental Manuscripts Library in Karyavattom, Kerala; as a result, it has received minimal scholarly treatment either in India or from the Western academy. As a component of my ongoing efforts to produce a critical edition of the *Saubhāgyacandrātapa*, I present here the manuscript evidence of Nīlakaṇṭha's *paddhati*. I further discuss some of the fruitful parallels found in the works of Nīlakaṇṭha's noteworthy contemporaries, such as Rajacūḍāmaṇi Dīkṣita and Rāmabhadra Dīkṣita with the aim of shedding some light on the position of Śrīvidyā among the prominent intellectual families that were institutionally connected with the Śaṅkarācārya lineage of Kāñcīpuram.

Concept of Mukti and its Means in Śaivasiddhānta

Thiagarajan GANESAN

The most widespread and ancient religio-philosophical system of Śaivasiddhānta based on the Āgamas offers its own solutions for overcoming the evils of transmigration and thus be absolutely independent. To state very briefly, according to the early system builders (*ācāryas*) such as Sadyojyoti, Bhojadeva, Nārāyaṇakaṇṭha, Rāmakaṇṭha I and II and Śrīkaṇṭha, who wrote their treatises and commentaries on some of the Āgamas, the highest state of liberation consists in existing similar to Śiva in all respects in which state all the supreme qualities and powers that were covered by *mālā* are manifested in the liberated selves. It is termed *śivasamatā*. (Cf.

Tattvasaṁgraha, 51 and *Mokṣakārikā*, 44). As Sadyojyoti, one of the earliest *ācaryas* says in his *Nareśvaraparīkṣā*, 3:80 "It is the highest conception of *mukti* taught in the Śaivāgamas and surpasses all other conceptions [of *mukti*]". While explaining the characterisation of the liberated state Sadyojyoti states that it consists in fully possessing the power of omniscience and omnipotence; this conception, according to him, is nowhere found in other systems. (See commentary on *Nareśvaraparīkṣā*, 3:80. Its commentator Rāmakaṇṭha gives a graded hierarchy of concepts of *mukti* held by different philosophical systems beginning from Buddhism, Vaiśeṣika, Jaina (Ārhata), Sāṁkhya, Pāñcarātra and Vedānta; finally it is Śaivasiddhānta which surpasses the Vedānta and is the highest. Also cf. the commentary on ibid. 3:81.)

In his text *Nareśvaraparīkṣā* Sadyojyoti refutes the basic concepts including that of liberation held by most of the major philosophical systems and Rāmakaṇṭha elaborates it further.

In the course of its long development and flourishing from the twelfth century in Tamil Nadu, Śaivasiddhānta has produced some more original views on the basic concepts such as the relation between Śiva and the individual self including that of liberation and its means. The *Civañāṉapōtam* composed by Meykaṇṭār is one of the shortest ever philosophical texts (composed of 12 short verses) that gives the essence of the Śaivasiddhānta system. The succeeding centuries witnessed a profusion of commentaries in Sanskrit as well as in Tamil on *Civañāṉapōtam* (and on *Śivajñānabodha*, its Sanskrit version). This has naturally brought in many reinterpretations, especially on the concept of liberation. Many texts written in the form of elaborate commentaries on *Civañāṉapōtam* paid more attention to the concept of liberation propounded by other philosophical systems and refuted them as untenable on logical grounds. Interestingly, the view that the liberated self exists similar to Śiva (*śivasamatā*) in the state of liberation that was established by Sadyojyoti and other succeeding Śaiva *ācāryas*, was completely refuted as untenable by many of the commentators on the *Civañāṉapōtam*.

In my brief paper I propose to bring out the salient features of this interaction between the two phases of Śaivasiddhānta basing myself on the concept of liberation and the means to liberation propounded by some of the most important texts.

The Cult of the Goddess Tripurasundarī in the Vāmakeśvarīmata and the Yoginīhṛdaya

Anna A. GOLOVKOVA

In this paper, I discuss the development of the conception of the threefold emanation of the Goddess Tripurasundarī in the cult's early scriptures, the *Vāmakeśvarīmata* and the *Yoginīhṛdaya*. In the *Vāmakeśvarīmata*, the earliest known scripture of the tradition, the goddess, her *mūlavidyā*, the ritual, and the benefits of worship are described as threefold. The three stages of emanation (creation, preservation, and dissolution) correspond to the *icchā*, *jñāna*, and *kriyā śakti*s (the potentialities of creative impulse, knowledge, and activity). The text also refers to the *tattva*s of *kāma*, *mokṣa*, and *viṣa*, the latter a problematic term which I discuss drawing on the *mūla* text and the commentaries. In addition to using various sets of the three, the redactors of the text introduce the fourth one, transcendent aspect of the goddess. In this respect, the *Vāmakeśvarīmata* sets up a pattern similar to that of the later Trika texts, which incorporated Krama's Kālasaṁkarṣaṇī (Kālī) above Parā, Parāparā, and Aparā of the earlier tradition. This schema of three plus the transcendent fourth is further developed in the *Yoginīhṛdaya*, a more philosophical and likely a later text, which describes the stages of emanation drawing on the Pratyabhijñā terminology. In this text, Vāmā, Jyeṣṭhā, and Raudrī, the aspects of the Supreme Goddess responsible for creation, sustaining, and dissolution are understood to correspond to the three stages of speech (*paśyantī*, *madhyamā*, and *vaikharī*). In addition, a new aspect is introduced in this scripture, the transcendent Ambikā, who is equated with Parā Vāk.

By examining the prevalence of the specific particulars in the descriptions of the threefold nature of the goddess in the *Vāmakeśvarīmata* and the *Yoginīhṛdaya*, I analyze how the elements of the earlier and the more mature cult fit together in these texts. While the earlier cult emphasized love magic and the development of *siddhi*s (special powers), the more mature tradition favored descriptions of Tripurasundarī's governance over knowledge and speech. It is in the later stages of the cult's development that Tripurasundarī became associated with the *kuṇḍalinī śakti* and emerged as the transcendent goddess, the grantor of *mokṣa* (liberation).

The Lakṣmīsahasram of Veṅkaṭādhvarī

Rasik Vihari JOSHI

Lakṣmīsahasram is the most difficult Sanskrit *kāvya*. It has abandane of *śleṣa alaṁkāra*. The proficiency of Veṅkaṭādhvarī in several Śāstras testify the most prominent place of this *kāvya*. Veṅkaṭādhvarī was an erudite scholar of Grammar, Nyāya, Alaṁkāra and Mīmāṁsā Śāstras. There are 1016 verses in *Lakṣmīsahasram*, divided into 25 chapters. In his composition he has used 385 different words for Goddess Lakṣmī.

Some Remarks Concerning Kaula Tantric Traditions of Kerala

Maciej KARASINSKI

Many early Hindu Śākta scriptures claim to belong to the so-called Kula (or Kaula) tradition which probably emerged between fifth and ninth century. Most probably the Kula tradition belonged primarily to ascetic groups who lived near cremation grounds and performed transgressive tantric rituals similar to those known to the Kāpālikas. Their rites involved violations of the customary laws of purity and ritual sanctity, through violence, defiled offerings and transvaluation of moral boundaries. Some scholars like Muller-Ortega argue that Kaula should not be seen as a religious current but just as a scriptural tradition or a preceptorial line (*guru-paramparā*) that shares theological and ritualistic affinities with the Siddhas and the Nātha *yogins*.

It is widely accepted that during a process of cultural formation in Kerala, the teachings of the Vedic scriptures were successfully integrated with the local tantric cults, folk beliefs and mythologies. Moreover, the sacrificial tradition of Nambudiri Brāhmins became an interesting synthesis of the Vedic and the Draviḍian rites. Although over ages the complex amalgam of both cultures started to function as a mainstream religion of modern Kerala, certain local, esoteric sects of Śākta Kaula Tantrism prevailed in its cultural periphery. A systematic study of modern Śākta observances followed in Kerala entails an exhaustive comparison of liturgical texts and anthropological research on existing religious cults. As far the rituals are concerned, it is also necessary to investigate the discrepancies between the prescribed and the performed. It seems even more vital to observe a gradual

textualization of an oral esoteric tradition which was exposed to influences from authoritative scriptures of varied cults. Equally important is the historical context in which superimposition of the Vedic (or Vedāntic) concepts on the Draviḍian liturgy and literature took place.

In the paper I shall propose some hypotheses concerning the differentiation of tantric traditions of the state and endorse observations which have emerged from my field research in south India.

Pañcastavī

An Embodiment of Knowledge and Experience

Advaitavadini KAUL

Pañcastavī is an ancient sacred text comprising five charming hymns to Mahā-Tripurasundarī — The Supreme Mother. These hymns have remained very popular through the centuries especially among Kāśmīrī Paṇḍit community for their daily worship as also for various ritual practices. Even mere recitation of these hymns induces ecstasy. . . .

All five hymns — the prayers of devotion, each with its distinct theme are the verses cast in various metres. But these simple verses carry the power of knowledge that communicate only to the receptive in soul.

Through this paper an attempt shall be made to throw some light on the inner meaning of these amazing verses. The esoteric exposition is based upon the traditional Śākta Tantra that was strongly followed in Kashmir.

Interpretations of the Opening Verse of the Īśvarapratyabhijñākārikā

With Special Reference to a Double Character of the Recognition

Yohei KAWAJIRI

As is well known, the Pratyabhijñā school declares: "The recognition that I am nothing but that Lord (*sa eveśvaro 'ham*), which Abhinavagupta calls 'the recognition of the Lord', leads to liberation". Strangely enough, little attention has been given to the point that the recognition in question presupposes the establishment of another sort of recognition, that is, *samastasaṁpatpratyabhijñā* or the recognition of the appearance of consciousness as all things. According to Abhinavagupta, in order to climb the ladder leading to liberation, one has to go through two kinds of recognitions: recognition with reference to the phenomenal world and the one with respect to the Self.

Abhinavagupta attempts to read this double character of recognition in his commentary on the opening verse of the *Īśvarapratyabhijñākārikā*, in which Utpaladeva does not explicitly refer to it.

To explain the points Abhinavagupta made: First of all, one has to start with the investigation of the source of cognitions of 'blue', 'pleasure' and others. By means of investigating it, one recognizes that such objects of one's cognitions are nothing but one's own Self. This recognition is implied as *samastasaṁpatpratyabhijñā* by Abhinavagupta and consists in the reduction of objective things to the subject. Now that one establishes that things in the phenomenal world are nothing but one's own Self, one has to go on next to the recognition with reference to the Self. The recognition with reference to the Self is established by realizing that one has the powers of the Lord, the power of knowing and that of taking action.

It is interesting that *Bhāskarī*, a Kashmirian commentary on the *Īśvarapratyabhijñāvimarśinī*, refers to this double character, while *Īśvarapratyabhijñāvimarśinīvyākhyā* (henceforth *Vyākhyā*), a south Indian commentary on it, does not. Why does not the *Vyākhyā* mention it plainly?

This paper will show how the *Vyākhyā* interprets the opening verse

of the *Īśvarapratyabhijñākārikā* by commenting on the *Īśvarapratyabhijñāvimarśinī*, and make clear how the viewpoint of a south Indian Śaiva school is reflected in the *Vyākhyā*. The point is that the *Vyākhyā* considers the Pratyabhijñā works *Īśvarapratyabhijñākārikā* and *Īśvarapratyabhijñāvimarśinī* to be a commentary on the *Parātrīśikā* which was a scriptural basis of the Anuttara form of the Trika.

It is to be noted that, since the *Vyākhyā* has not been published so far, I shall use a Malayalam manuscript kept in Trivandrum and a Devanāgarī transcript in Madras (Chennai).

Agency, Power and Ascendency

The Formation of the Tantric Cult of Daśamahāvidyā Goddesses in Post-Medieval Period

Madhu KHANNA

This presentation attempts to trace the historical roots of multiple goddesses traditions that came together in the evolution and development of the formation of one of the most influential groups of ten tantric goddesses, the Daśamahāvidyās 'Ten Supreme Powers', namely Kālī, Tārā, Ṣoḍaṣī, Bhuvaneśvarī, Chinnamastā, Mātaṅgī, Tripurabhairavī, Dhūmāvatī, Bagalāmukhī and Kamalā, that flourished in the post-medieval period.

The emergence of different Śākta sects with their defined set of codes, visual representations and literature confirmed the all-pervasive validity and the universally influential impact of the goddess in Indian culture. With the emergence of Tantrism, the character of the goddess changed dramatically. By and large in the post-medieval period the goddess image and her countless personifications gained increased visibility. By the fifteenth century, the tantric goddess tradition was firmly rooted. A significant feature of the medieval Śākta Tantras was the efflorescence of goddess traditions that introduced a female-centred theology and cosmology. The cult was formed through a dynamic process of interaction between multiple streams of goddess culture such as the Kālīkula and the Śrīkula which involved the exclusion of some mainstream goddesses and inclusion of goddesses who were marginal to the mainstream.

The paper proposes to examine the distinctive characterizations of the circle of Mahāvidyā goddesses; the reasons for formation of

cult synthesis; the image of power that they acquired; and convergences that were struck with Brāhmanical hegemonic models of the goddess tradition.

The first part of the presentation traces the eclectic nature of the ten Mahāvidyās. The second part will examine the innovations that took place in the Śākta reconstruction of the goddesses. The third part explores the ritual power and ascendency of the ten Mahāvidyās who get ultimately legitimized in the formation of ritual manuals (*paddhatis*), such as *Śāktapramoda* of Devanandana Singh.

The Usage of the Term Rudrāṁśa in Early Śaiva Saiddhāntika Sources

Nina MIRNIG

It is by now well attested that Śaivism had spread across the Indian subcontinent by the second half of the first millennium, and thanks to recent scholarship, research regarding the socio-religious nature of this development has been greatly advanced. However, even though we know of classifications in the prescriptive literature, it is still difficult to determine more precisely the socio-religious structure of the Śaiva initiate community itself in terms of numbers, functions and motivations. Classically, four levels of Śaiva initiates are taught, namely the *samayin*, *putraka*, *sādhaka* and *ācārya*, the last two designating the Śaiva officers, and the first two the liberation-seeking recipients of respectively the lower level initiation (*samayadīkṣā*), and the liberating initiation (*nirvāṇadīkṣā*). This way of classification is itself a secondary development, and was followed by a system based on three initiations, a process that introduced some confusion regarding the entitlements of the respective recipients.

Another term that features amongst the designations is *rudrāṁśa*. Its meaning and connotations, however, underwent some changes throughout the tradition's development — from its denoting the (lay) 'devotee of Rudra/Śiva', e.g. in the *Kiraṇatantra* (see Sanderson (2004), p. 354), i.e. 'whose *aṁśaḥ* is towards Śiva' (ibid.), to its referring to *samayin* initiates who had undertaken two lower level initiations, and were considered to be 'parcelles de Rudra' (see Brunner-Lachaux P ibid., p. 628). Further, another context is suggested in some scriptures such as the *Svacchandatantra*, in which the term *rudrāṁśa* features in a

list of religious inclinations that are taught before enjoining how to choose a *mantra* for the *sādhaka* (see *Tāntrikābhidhānakośa* vol. I). At some stage confusion regarding the usage of this term came about, resulting in a conflation of the connotations the term inherited from its various contexts. This is, for example, the case in prescriptions for *śrāddha* rites, where *rudrāṁśas* are the recipients of a certain type of ancestor worship.

In this paper, I would like to examine the various instances in which the term *rudrāṁśa* has been used and what such an analysis might tell us about the lower levels of the Śaiva initiate community.

Cheating Death
The Yogic Way to Immortality

Lubomir ONDRAČKA

It is well known that the aim of the Siddhas, Nāthas and other *yogins* is the attainment of immortality. But what kind of immortality is it? Do these *yogins* seek immortality in some kind of a spiritual but non-material body (as most scholars believe), or do their texts speak about immortality in a physical, material body? Although the precise nature of immortality is not explicitly described in the yogic Sanskrit literature, some verses seem to support the concept of corporeal immortality in a material (*bhautika*) body.

Several techniques are used to achieve this goal. The first one, called *khecarī-mudrā*, deals with the nectar of immortality (*amṛta*) and is the subject of a brilliant study by James Mallinson (Routledge 2007). The second technique (the discussion of which was the subject of my paper presented at the previous WSC in Kyoto) is the 'mastering of elements' (*bhūtajaya* or *bhūtasiddhi*), by which a *yogin* can overcome the limitations of the material world, being no more bound by mundane laws of nature.

Another technique is 'cheating death' (*mṛtyuvañcana* or *kālavañcana*). It consists of two steps. First, the *yogin* must recognize the precise moment of his coming death. For this purpose, he should acquire the 'knowledge of death omens' (*ariṣṭajñāna*). Forecasting death on the basis of different omens (*ariṣṭas*) is an important topic in ancient medical literature, later incorporated in several Purāṇas and Tantras. It is also popular in vernacular Nātha literature. In the second

step the *yogin* must do some act at the very moment death is approaching him. He can for a while leave his body and enter into another body, so when the moment of death comes, there is nobody to die. After the moment of death has passed, the *yogin* can return into his body. Or, he can enter into the *samādhi* — while being in this state, death has no power over him. It seems that death only comes once in a lifetime and if it does not succeed, it never returns and the *yogin* becomes immortal in his physical body.

Pūrṇatā

A Foundational Paradigm of Trika Philosophy

Nihar PUROHIT

This paper illustrates *pūrṇatā* plenitude as a foundational paradigm of Trika philosophy. This means that it envisions *pūrṇatā* as a philosophical and theoretical framework of Trika system within which theories, laws, and generalizations are formulated.

We discuss the analytico-philosophical concepts in depth along with the integral approach developed by Abhinavagupta. The Trika philosophy articulates the highest experience as *pūrṇoham vimarśa*, a self-realizing experience of fullness or plenitude. In his commentary on *Īśvarapratyabhijñākārikā, Vimarśinī,* Abhinavagupta concludes the *maṅgalācaraṇa* with *paramaśivaśatyātma nikhilam,* here *nikhilam* totality is also an explanation of *pūrṇa*. So as we see he begins and ends with *pūrṇa*. As a vivid reader of the Śaiva scriptures one would easily understand that the first verse of the text represents the text in a nutshell. Not only does it represents the core principle, but also shows methodology it wants to apply in order to understand the core principle. This is the procedure followed by Abhinavagupta which can be seen in the whole of *Vimarśinī*. We will talk about the strategies and methodologies Abhinavagupta develops as he offers the integral approach of Trika system. He discusses how the approach of *pūrṇatā* is all inclusive, even the negation is included in *pūrṇatā*. He discusses the concept of *pratyabhijñā* and shows that every knowledge is not knowledge but *pratyabhijñā*. The very structure of cognitive mechanism and its process is recognitive. There is *anusandhāna* (unification). This *anusandhāna* is of the nature of *ubhayamelana* (commingling). In *jñāna* (knowledge), this process of *ubhayamelana* is epistemological and in *ābhāsa* (manifestation) it is ontological.

According to the process of creation the highest principle pervades every stage and all beings. So in *paramaśiva* all the 36 *tattvas* take repose and in manifestation *paramaśiva* pervades in the earth as well. The well-known saying of Trika *sarvaṁ sarvātmakaṁ* is upheld at all places at every level. Another method Abhinavagupta uses is to pointout relationship among *prakāśa, vimarśa* and *vāc*. Since *vimarśa* (reflecting awareness) is the nature of *prakāśa* (light) and *vimarśa* is *vāc* (language), the nature of light is language. Here language is defining reality. Trika philosophy propagates absolute perfect reality and at the same time the absolute becomes perfect through its own dynamism. Otherwise perfection has no meaning. *Pūrṇatā* is a dynamic concept, it is a continuous process which keeps going on. It is a process whereby you are constantly achieving perfection that was never there before by ever losing the perfection already attained, this is done only through dynamism. So in Trika philosophy, connotatively there is no difference between *jñāna* (knowledge) and *kriyā* (action). *Kriyā* remains at the core of *upāsanā* practice. This *kriyā* (action) is knowledge based and the knowledge is *icchā* (will) based. There is one common current flowing between these three. It is the same with the four *upāyas*, all of them being interconnected. Everything is in everything as we succinctly put it. Integration happens at each and every level.

Jñāna as Vikalpa

Shruti RAI

The present paper deals with the concept of *jñāna* (*apūrṇa*) and *vikalpa* according to Kāśmīr Śaiva Tantra and philosophy, which are the two facets of a single entity in different contexts. Commonly, Indian philosophical schools divide *jñāna* into categories of pure and impure or complete and incomplete or *jñāna* and *ajñāna* or *avikalpa* and *vikalpa*. Generally, the second type of *jñāna* is also always placed as lower category. Nonetheless *apūrṇa jñāna* is the most essential for the empirical affairs. Kāśmīr Śaiva philosophy measures *apūrṇa jñāna* with linguistic parameters, but the essence of the *apūrṇa jñāna* is situated in *pūrṇa jñāna* or *ahaṁ-vamarśa*. This *apūrṇa jñāna* is called *vikalpa* because it promotes partiality, contradiction, multiplicity, disunity and fragmentation. Nonetheless, it is not an error or invalid in itself since it is the appearance of the Ultimate *pramātṛ*. This *apūrṇa jñāna* is not only limited to epistemology only, but ontology also is an important

aspect of this *jñāna*, because *kṣaṇika jñāna* is none other than *vikalpa*. World is nothing but continuous flow of *vikalpas*.

At the theoretical level, principle of *vikalpa* is rooted in *avikalpa avasthā* of *vāk*, i.e. *parā vāk*. Here, *ahaṁ-pratyavamarśa* abides as *pūrṇa jñāna*. Precisely, *pūrṇa jñāna* starts to become limited by passing through three levels of *paśyantī*, *madhyamā* and *vaikharī*, but without abandoning its real nature as *parā vāk*. Among these stages, *madhyamā* and *vaikharī* are important for the full development of *vikalpa jñāna*. This linguistic knowledge brings differentiation and determination. Anyhow, the process of becoming *vikalpas* and thereafter using of these *vikalpas* is not so simple, because each *vikalpa* is *kṣaṇika*. So "how do these *vikalpas* work, how do they themselves connect with each other?" It is the relation between *vikalpa* and *apūrṇa jñāna* that are the problems tackled in this research paper. Concerning this issue, some elements like *apohana, saṁyojana, anusaṁdhāna, viyojana, kāla* will be discussed concisely, for they are the essentials for forming of the determinate knowledge or *jñāna*.

In this paper, *Īśvarapratyabhijñākārikā* and its commentaries *Vimarśinī* and *Bhāskarī* are the main sources. Some initial chapters of the *Tantrāloka* have also been taken into consideration.

An Inquiry into Evolution of Conceptual Development of Pratyabhijñā System of Kashmir

Meera RASTOGI

This paper will deal with the four basic questions of philosophical inquiry in the context of this system. These questions are — the nature of self, the nature of bondage, the nature of liberation and the scheme of cosmic manifestation. To know the systematic development of thought it is necessary to inquire into the basic texts of the system. The inquiry will start from the source text — *Śivasūtras* of Vasugupta and will then go through *Śivadṛṣṭi* of Somānanda, *Īśvarapratyabhijñākārikā* of Utpala, and *Vimarśinī* and *Vivṛtivimarśinī* of Abhinavagupta. It will try to find out the facts that during this journey from Vasugupta to Abhinavagupta how the ideas grew and matured and how the concepts rooted in tantric texts flourished as a full-fledged philosophical system.

The self is defined by the basic text *Śivasutras* as simple consciousness (*caitanyam ātmā*). Somānanda calls the self as Śiva and describes it as endowed with five powers — *cid, ānanda, iccha, jñāna* and *kriyā*. Utpala explains this consciousness as the harmony of light (*prakāśa*) and awareness (*vimarśa*) and admits that this harmony results in perfect freedom and bliss. Again Abhinavagupta elaborates these concepts of light and manifestation as the deciding principles of existence (*bhāvābhāva-vyavasthā*) and differentiation (*bhedābheda-vyavasthā*).

The nature of bondage is explained by *Śivasūtras* as knowledge, i.e. obscured knowledge or worldly knowledge which occurs through the language. Somānanda thinks that Śiva, the Absolute, though obscuring itself, manifests in the worldly objects and so there is no real bondage (*pratītimātram*). Utpala brings forth the concept of three impurities — *āṇava, māyīya* and *karma*. Abhinavagupta discusses them properly in his commentaries on *ĪPK* and *Tantrāloka*.

The nature of liberation is discussed by *Śivasūtras* as attainment of right knowledge, i.e. *śuddhavidyā* which can be attained by knowing the real nature of speech/language. Somānanda tries to establish that there is no possibility of freedom or bondage in Śaiva metaphysics as Śiva is present everywhere, in each and every form. Utpala explains this process of attainment of right knowledge and calls it with another name, i.e. *samāveśa*. Abhinavagupta broadens the idea and explains the process of being liberated as *āṇavopāya, śāktopāya, śāmbhavopāya* and *anupāya*.

The fourth question deals with the scheme of manifestations. *Śivasūtras* only present some vague idea which becomes seminal to the further development of Śaiva ontology. Somānanda clearly tells that the Lord manifests itself in 36 categories. Utpala presents these categories in detail. Abhinavagupta discusses the issue in a more exhaustive way. He posits the authority of Āgamas in support of Śaiva categories and describes them in a logical way.

Thus by investigating all these texts it will be tried to establish the process, how the system grew and matured. Meanwhile efforts will also be made to know how the system incorporated many ideas from other contemporary philosophical systems prevalent in Kashmir at that time.

Gāyatrī in the Monistic Śaiva Tradition of Kashmir

Navjivan RASTOGI

Kashmir Śaivists' encounter with and consequent valuation of Gāyatrī represents an interesing phase of their engagement with the Vedic traditions and the world-view. Against the backdrop of the known transgressive attitude of the Āgama towards Nigama, that is, Veda, the Śaiva perception of Gāyatrī comes as a forceful endorsement of their intrinsically deep-rooted respect for the Vedic values. From Bhaṭṭa Nārāyaṇa to Kṣemarāja via Abhinava we notice a discernible ambivalence between the respective valuations of the Veda. In this context Gāyatrī is seen as the matrix of Veda, as *vāk-śakti*; as *pratibhā* belonging to the gnosis-sun (*bodhāditya*); as all-inclusive *antaḥ-praṇava*; as *parā vāk* enfolding the successive threefold evolution of speech; as divine injunction (*ājñā, niyoga*) from the sovereign majesty of the Lord comprising (in descending emanation as) intuition (*pratibhā*), resonance (*nāda*), objective appropriation and action represented by the Vedic triad (*trayī*) of *sāman*, etc. The Śaivists notice a paradigmatic echo of this phenomenon in the successive authorial creativity behind the core Pratyabhijñā texts ranging from inner inspiration to *sūtra* (i.e. *kārikās*), to the *Vṛtti*, to the *Ṭīkā* or *Vivṛti* (and by implication to the *Vivṛti-vimarśinī*). Besides, on a different plane the *Abhinavabhāratī* refers to another view drawing a parallel between the syllables (*varṇas*) of Gāyatrī and the seven notes (*svaras*) of the *Gandharva* and *Gāna* music systems.

The paper aims at uncovering the implications and the logic behind such a move of the Śaivists.

He is Not Pleased, for Your God is Nothing but a Word

Understanding Bhakti and the Limits of Interpretation in an Evolving Śaiva Discourse

Jason SCHWARTZ

This presentation emerges out of a larger inquiry into the semantic range and discursive function of the lexeme *bhakti* and related systems of signification within Sanskrit commentarial literature prior to the

thirteenth century. Seeking to historicize our normative assumptions about 'devotional religion', a theology of *bhakti*, I argue that prior to the influence of the *Bhāgavata Purāṇa*, *bhakti* occupied a marginal place in the Śāstric imagination. Identifying a tension between its use in early Brāhmaṇa contexts and in Pūrva-Mīmāṁsā, I document how as Mīmāṁsaka sensibilities spread to other discourses, the lexeme and its related systems of meaning are actively suppressed. In the second half of the work, I explore the rich conceptualization of *bhakti* in Atimārga, Siddhānta and Śākta Śaiva scriptures and commentarial literature where the term is inseparable from discourse on ritual initiation and possession.

In this presentation I examine a similar dynamic of Mīmāṁsicization in the context of an evolving Śaiva discourse. I begin by examining the frame story of the *Mataṅgapārameśvara Āgama* (seventh century CE), which presents an account of the superior efficacy of *bhakti* over other methods of contacting the god, simultaneously narrativizing the composition of texts which continue to play meaningful roles within the lives of Śaiva practitioners. In fact, it is these textual features which are subjected to scholastic deconstruction in the *Mataṅgapārameśvaravṛtti* of Bhaṭṭa Rāmakaṇṭha II. Compelled by a deep ambivalence towards the more chthonic dimensions of archaic Śaivism, Rāmakaṇṭha effectively rewrites the root-text through creative Mīmāṁsā-inspired exegesis, suppressing the discourse on possession and reimagining the ecstatic *yogin* as meticulous ritualist.

Rāmakaṇṭha's interpretive choices reflect a specific moment of internal transformation within Śaiva discourse marked by a new engagement with Brāhmanical traditions like Mīmāṁsā, a trend also exemplified in the frame narrative of the *Mṛgendra Āgama*. Here, Indra disguised as a Mīmāṁsaka confronts ecstatic sages engaged in Śaiva ritual and proceeds to challenge the validity of Śaiva worship. Subsequent commentaries continue this selective but substantial internalization of Mīmāṁsaka values by presenting a rational analysis of ritual action governed by scriptural injunction, in place of accounts of the practitioner being compelled from within by the will of the God and turning to ritual to connect with him. Such a reorientation demands a rethinking of the function of terms like *bhakti* within Śaiva discourse.

I conclude by examining how this re-evaluation comes to be naturalized in the works of Aghoraśiva and his disciples.

Vulnerability and Protection in the Śaiva Tantras

Michael SLOUBER

nidānair bahubhir devi jighāṁsanti narān paśūn |
durācāraṁ durātmānam aśuciṁ puruṣādhamam | |
mātāpitror asaṁmānāt tathādhyayanavarjanāt |
atistrīgamanāc caiva kṣībatvāc ca viśeṣataḥ | |

— *Netratantra*, 19.34–35

My paper will analyze the issue of vulnerability in the Śaiva Tantras and related literature focusing on the concepts of *chidra, doṣa,* and *duḥsthāna* in possession theory and those related to other medical vulnerabilities. Who is vulnerable, when, where, how and why? What measures may be taken to counter this vulnerability? What did vulnerability reveal about conceptions of the body, personhood, and gender in the medieval period? To answer these questions I review classical passages on vulnerability and protection against it in several published and unpublished Tantras, such as the *Netratantra*, *Kriyākālaguṇottara*, and *Tantrasadbhāva*. Key protective concepts to be explored include *rakṣā* (as an apotropaic deity or amulet) and *bali*. I will also bring in the Ayurvedic parallels and consider the wider notion of ritual vulnerability and use of *kavaca* and *agniprākāra mantras* in Śaiva Tantra. Furthermore, I will point to modern folk tradition on the subject of vulnerability to possession and discuss some interpretations in the anthropological literature. Bakhtin's concept of the open and closed bodies will be put forward as one possible lens for making sense of the topic.

Utpaladeva's lost Vivṛti on the Īśvarapratyabhijñā-kārikā

Raffaele TORELLA

The recent discovery of a fragmentary MS of Utpaladeva's long commentary (*Vivṛti* or *Ṭīkā*) on his own *Īśvarapratyabhijñā-kārikā* (ĪPK) and *Vṛtti* enables us to assess the role of this work as the real centre of gravity of the Pratyabhijñā philosophy as a whole, though the later Śaiva tradition chose instead Abhinavagupta's *Vimarśinī* as the standard text. This brilliant, and more compact and accessible, text

was copied and copied again over the centuries and became popular in south India too, where a number of MSS in the principal southern scripts are still available. The success of a particular commentary is very often the indirect cause of the decline of the others, which are less and less read and, consequently, copied, until their complete or almost complete loss. Of the lengthy and difficult Utpaladeva's *Vivṛti* — corresponding to the extent of 8000 *ślokas* (hence the traditional denomination of *Aṣṭasāhasrī*) — the fragmentary *śāradā* MS that has come to light covers only the section ĪPK I.3.6 through I.5.3. Although the portion of the recovered text is comparatively short (33 folios), it proves to be particularly important in the economy of Pratyabhijñā philosophy due to the crucial points being dealt with there at great length, always in a hard-fought debate with the logical-epistemological school of Buddhism.

Tantric Elements in Kalhaṇa's Rājataraṅgiṇī

Judit TÖRZSÖK

The *Rājataraṅgiṇī* is considered to be a unique work of classical Indian historiography. This paper attempts to determine to what extent it reflects actual religious history and the practice of Tantrism and in what way it could possibly help us to understand the historical influence of Tantrism. In order to do so, two examples of tantric practice and their historical contexts described in this work shall be analysed and compared with other sources: in particular with tantric texts and inscriptional data. The comparison with tantric sources can possibly open new perspectives, since many of them have been edited or studied only relatively recently.

The first example concerns the description of a 'skull-bearer' or *kāpālika*, which has been considered wrong, for it allegedly confuses *pāśupata*s and *kāpālika*s. Looking at the passage more closely, Kalhaṇa's description of this *kāpālika* and of *kāpālika*s in general seems to conform to what we know about them from inscriptions and various tantric sources.

In the second example, I shall examine descriptions of 'black magic' (*abhicāra*) that are said to have taken place in the Kashmirian court throughout its earlier history covered by Kalhaṇa. It has often been stated that these episodes simply show the superstitious beliefs of

Kashmirians. However, the description of these events may betray much more. First, comparing them with tantric sources, one may be able to identify which tantric branches could possibly influence the royal court, or which were the ones that kings are said to have supported. Second, taking into account Kalhaṇa's remarks, Kalhaṇa's own attitude to various tantric currents could also be better determined.

It is to be hoped that by gathering together various types of sources, this paper shall be able to contribute to a better understanding both of Kalhaṇa's way of writing his history as well as of the history of Tantrism.

खण्डः ५

व्याकरणम्

Section V

Vyākaraṇa

Conveners

- George Cardona
- Saroja Bhate
- Dipti Tripathi

सारस्वतव्याकरणे प्रक्रियासारल्यम्
(सुबन्ताधिकारे)

वेदमित्र आर्यः

"युगे-युगे व्याकरणान्तराणि" अतएव सम्प्रति संस्कृतभाषायाः साधुत्वप्रतिपादनाय लोके बहवः व्याकरणसम्प्रदायाः दृश्यन्ते। तेषु श्रीतत्त्वविधनामके वैष्णवग्रन्थे नवविधव्याकरणानि उल्लिखितानि।

ऐन्द्रं चान्द्रं काशकृत्स्नं कौमारं शाकटायनम्।
सारस्वतं चापिशलं शाकलं पाणिनीयकम्[1]।।

एतेषु व्याकरणेषु सारस्वतव्याकरणस्य महत्त्वं सर्वविदितमेव।

पञ्चाशदधिकैकादश वैक्रमीयसाम्राज्यसमये (1150 वि०स०) लोकानुग्रहकाङ्क्षिणा अनुभूतिस्वरूपाचार्येण चरमे वयसि बालानां सुखबोधाय अनायासेनैव व्याकरणकलाज्ञानाय च सारस्वतनामकं व्याकरणं रचितम्।

अनुभूतिस्वरूपाचार्यस्य विषये प्राचीनविद्वद्वर्यैः एषा किम्वदन्त्यपि प्रस्तूयते यत् पुरा कदाचित् अनुभूतिस्वरूपाचार्यस्य मुखारविन्दात् वार्द्धक्येन दन्तविहीनतया च "पुंसु" इत्यस्य प्रसङ्गे "पुंक्षु" ईदृक् अपशब्दः न्यसरत्। तदानीं तत्र स्थिताः सर्वे वैयाकरणविद्वांसः तदीयम् अशुद्धशब्दमाकर्ण्य उपजहसुः। उपहासानन्तरम् अनुभूतिस्वरूपाचार्याः स्वोच्चारितस्य अशुद्धशब्दस्य साधुत्वं प्रतिपादयितुं गृहे आगत्य सरस्वतीं देवीं प्रार्थयामासुः, प्रसन्ना सती सा देवी तस्मै सूत्राणां सप्तशतीं ददौ। तानि सूत्राण्याधृत्य महानुभावा अनुभूतिस्वरूपाचार्याः यद् व्याकरणं रचयामासुः तदेव सारस्वतव्याकरणमिति नाम्ना प्रसिद्धम्।

सारस्वतव्याकरणं द्विधा विभक्तम् – पूर्वार्द्धम् उत्तरार्द्धञ्च। तत्र पूवार्द्धे सुबन्तप्रकरणे स्वरान्ताः पुँल्लिङ्गाः, स्वरान्ताः स्त्रीलिङ्गाः, स्वरान्ताः नपुंसकलिङ्गाः, हसान्ताः पुँल्लिङ्गाः, हसान्ताः स्त्रीलिङ्गाः, हसान्ताः नपुंसकलिङ्गाः, युस्मद्-अस्मद् प्रक्रियाश्च विद्यन्ते।

आचार्येण सारस्वते पाणिन्यापेक्षया कुत्रचित् स्पष्टनिर्देशेन प्रक्रिया सारल्यं कृतम्, कुत्रचित् स्वदर्शनानुगुणं यथेच्छं प्रक्रियापरिवर्त्तनं विहितम्। तानि परिवर्त्तनानि एव सारल्यरूपेण लाघवरूपेण च विशिष्टतामावहन्ति। तेषु सुबन्तमधिकृत्य दिङ्मात्रं विदुषां पुरस्तात् प्रस्तूयते।

अष्टभिः-अष्टाभिः (स्पष्टनिर्देशेन सारल्यम्)

अनुभूतिस्वरूपाचार्यानुसारेण अष्टन् शब्दस्य तृतीयादिषु विभक्तिषु परासु वा टेरात्वं भवति[1]।। यथा "अष्टन्+भिस्" इत्यत्र टिभागस्य आत्वे कृते "अष्टाभिः" यदा पक्षे आत्वं न स्यात् तदा "अष्टभिः" इति रूपद्वयं सिध्यति। परञ्च पाणिनिना "अष्टन आ विभक्तौ"[2] इत्यस्मिन् सूत्रे विकल्पेन आत्वं न विधीयते। "अष्टनो दीर्घात्"[3] इत्यत्र दीर्घ ग्रहणेन, "अष्टाभ्य औश्"[4] इत्यत्र च आत्वनिर्देशेन ज्ञायते यत् पाणिनिनापि आत्वविकल्पम् इष्यते। अत्र पाणिन्यापेक्षया स्पष्टरूपेण सूत्रे "वा"[5] इत्यस्य ग्रहणे सति छात्रैः आत्वविकल्पत्वावबोधने सारल्यम् अनुभूयते।

त्वम्-अहम् (प्रक्रियालाघवेन सारल्यम्)

अनुभूतिस्वरूपाचार्यानुसारेण सि सहितयोर्युष्मदस्मदोस्त्वमहमित्येतावादेशौ भवतो यथासंख्येन। यथा - युष्मद्+सि, अस्मद्+सि इत्यत्र युष्मदः स्थाने सिना सह "त्वम्" इत्यादेशे अस्मदश्च स्थाने सिना सह "अहम्" इत्यादेशे कृते[5] "त्वम्" "अहम्" इति सिध्यतः[6]।

पाणिनीयप्रक्रियायां तु "युष्मद्" "अस्मद्" इत्यनयोः मपर्यन्तयोः स्थाने "त्वाहो सौ"[7] इत्यनेन त्व, अह चादेशे, "शेषे लोपः"[8] इत्यनेन अद्भागस्य लोपे, "ङे प्रथमयोरम्"[9] इत्यनेन अमादेशेकृते, पूर्वरूपे[10] च सति "त्वम्" "अहम्" इति सिध्यतः। अत्र पाणिन्यापेक्षया अनुभूतिस्वरूपाचार्यस्य प्रक्रिया अतीव संक्षिप्ता सरला च वर्तते।

एवम् अनुभूतिस्वरूपाचार्येण नानाविधप्रबन्धसंग्रहेण सुबन्तसन्दर्भे महती सरलता समुपपादि। विषयोऽयं प्रस्तुते शोधालेखे विस्तरेण उदाहरणपुरस्सरं प्रतिपादयिष्यते।

सन्दर्भाः

1. *वासु*, 10/26 सारस्वतव्याकरणं पूर्वार्द्धम्।
2. *अष्टा०*, 7.2.84.
3. *अष्टा०*, 6.1.172.
4. *अष्टा०*, 7.1.21.
5. *वासु०*, 10.26 सार०व्या०पू०।
6. त्वमहं सिना, 13.1 सार०व्या०पू०।
7. *अष्टा०*, 7.2.94.
8. *अष्टा०*, 7.2.90.
9. *अष्टा०*, 7.1.28.
10. अमि पूर्वः। *अष्टा०*, 6.1.107.

Interpretation of Nipāta According to Śaṅkarācārya

Bharati BALTE

Nipāta is one of the components, which plays a vital role in Sanskrit grammar. *Nipāta* is a particle, which possesses no gender and number and after which a case termination is dropped and elided.

Yāska in his *Nirukta* mentions the four categories of words, they are: *nāma*, *ākhyāta*, *upasarga* and *nipāta*. The word *nipāta* is derived from the root *pat* with *upasarga ni*. Therefore, according to Yāska, *nipāta* means *uccāvaceṣv artheṣu nipatanti*. He has mentioned three subdivisions of *nipāta*s like *upamārthe*, *karmopasaṁgrahārthe*, and *padapūraṇarārthe*.

The Sanskrit grammarian Pāṇini has not given any definition of the word *nipāta* in his *Aṣṭādhyāyī* but he has enumerated them in the *nipātādhikāra*, which starts from the *sūtra prāg rīśvarān nipātāḥ* (1.4.56) till the *sūtra adhir īśvare*. Pāṇini indicates *nipātas* by *cādyo 'sattve*. It means the class which starts from *ca* etc. this list is given in the *Gaṇapāṭha*, i.e. as follows *ca, vā, aha, eva, evam, nūnam*, etc. The word *asattve* conveys an impression that they possess no sense. Generally the sense being of two kinds *sattva* and *bhāva* and the *nipātas* not possessing anyone of the two. Further Pāṇini states *prādayaḥ* (1.4.58), which also indicates *nipātas* they are *pra, parā, apa, sam, anu*, etc. They are called as *nipātas* when they are not signifying any substance. It means when they do not possess any sense. Otherwise they are treated as *upasargas*.

Śaṅkarācārya was a great promoter of a the Kevalādvaita Vedānta. He has written the commentaries on "Prasthānatrayī", i.e. Upaniṣad, *Brahmasūtra* and *Bhagavad-Gītā*. In his commentaries we get to know that he has interpreted the *nipātas* in various ways. Therefore, this paper aims to discuss the interpretation of *nipātas* according to Śaṅkarācārya with special reference to commentarial literature.

Sampradāna Kāraka

In the Understanding of Pāṇini and his Followers

Ratna BASU

Kāraka-prakaraṇa has an important role in the management of Sanskrit Syntax. The Pāṇinian *Sūtras* on *Kāraka* begins with the *Adhikāra Sūtra* 'Kārake' (*Pā*. 1.4.23). The *Kāraka* portion in *Aṣṭādhyāyī* starts with the rules of *Apādāna Kāraka*. Patañjali's *Mahābhāṣya*, though it gives commentary of all the Pāṇinian *sūtras* on *Apādāna Kāraka*, considers seven *sūtras* starting from *bhītrārthānāṁ bhayahetuḥ* (*Pā*. 1.4.25) to *bhūvaḥ prabhavaḥ* (*Pā*. 1.4.31), i.e. except *dhruvam apāye 'pādānam* (*Pā*. 1.4.24) to be redundant.

Aṣṭādhyāyī contains ten *sūtras* on *Saṁpradāna Kāraka*. The *sūtras* are: *karmaṇā yam abhipraiti sa saṁpradānam* (*Pā*. 1.4.32), *rucyarthānāṁ prīyamāṇaḥ* (*Pā*. 1.4.33), *ślāghnuṅsthāśapāṁ jñīpsyamānaḥ* (*Pā*. 1.4.34), *dhārer uttamarṇaḥ* (*Pā*. 1.4.35), *spṛher īpsitaḥ* (*Pā*. 1.4.36), *krudhadruherṣyāsūyārthānāṁ yaṁ prati kopaḥ* (*Pā*. 1.4.37) [which has its *apavāda-krudhadruhor upasṛṣṭayoḥ karma* (*Pā*. 1.4.38)], *rādhīkṣyor yasya vipraśnaḥ* (*Pā*. 1.4.39), *pratyāṅbhyāṁ śruvaḥ pūrvasya kartā* (*Pā*. 1.4.40), *anupratigṛṇaś ca* (*Pā*. 1.4.41) and *parikrayaṇe saṁpradānam anyatarasyām*

(*Pā.* 1.4.44), being an optional possibility to *Karaṇa Kāraka*. The first *sūtra* has been supplemented with two *Vārttikas* by Kātyāyana, namely *kriyayā yaṁ abhipraiti sa saṁpradānam* and *karmaṇaḥ karaṇasaṁjñā saṁpradānasya ca karmasaṁjñā vaktavyā*, the last being only a case of application in the Vedic text. But Patañjali has made commentary only on two *sūtras*, *karmaṇā yam abhipraiti sa saṁpradānam* (*Pā.* 1.4.32) and *krudhadruherṣyāsūyārthānāṁ yaṁ prati kopaḥ* (1.4.37). He has not even mentioned the rest of the *sūtras* to be redundant. Patañjali also explained the *vārttika kriyayā yam abhipraiti sa saṁpradānam* as unnecessary. *Kāśikā* again took up all the Pāṇinian *sūtras* regarding *Saṁpradāna Kāraka*. Neither *Kāśikā*, nor any of the commentary on *Aṣṭādhyāyī* has given any comment or interpretation on the matter why the *Mahābhāṣya* is silent about the rest of the Pāṇinian *sūtras* on *Saṁpradāna Kāraka*.

Similarly, there is no explanation that why Patañjali has taken only the *sūtra sādhakatamaḥ karaṇam* (*Pā.* 1.4.42) and dropped *divaḥ karma ca* (*Pā.* 1.4.43) on *Karaṇa Kāraka*.

The present paper attempts to interpret the syntactical interpretation in the light of historicity and syntactical option in the understanding of the speaker.

On the Terms gā, mā and dā, etc. in the Aṣṭādhyāyī

Sharon BEN-DOR

In my paper, I discuss the case of terms such as *gā*, *mā* and *dā*. These terms are used by Pāṇini in the *Aṣṭādhyāyī* to refer to various verbal bases. Some of the verbal bases do not appear in the *Dhātupāṭha* in the same forms of the terms. For example, *mā* refers sometimes to the root *meṅ* 'to barter, to exchange'. This raises the question of how such terms can refer to verbal bases with different forms and more generally of how one knows to which verbal bases the terms refer. The commentators discuss this issue and generally acknowledge that in respect to such terms there is no definite pattern: in each case these terms may refer to different verbal bases, and the knowledge concerning which items they refer to is obtained only by taking into consideration the desired target (i.e. *lakṣyānurodha*). This view is expressed by the *paribhāṣā 'gāmādāgrahaneṣv aviśeṣaḥ'* following Patañjali's statement in the *Mahābhāṣya*.

In my paper, I show that in most cases, by considering the context in which the relevant *sūtra* applies, one can easily know to which items the terms *gā*, etc. refer to and there is no need of a *paribhāṣā* or other technical device. Another important question is why the dilemma among the commentators concerning these terms occurred in the first place. In my paper, I show that this is a result of the notion that the terms used in the *Aṣṭādhyāyī* refer to only original forms (when they are available). This notion does not belong to Pāṇini's system originally. It was introduced to the system after the time of Kātyāyana from another school and in the time of Patañjali, it was already accepted as Pāṇini's view.

Combinations of Upasargas and Tiṅanta Forms

Lexical versus Grammatical Positions

George CARDONA

The status of combinations of preverbs (*upasarga*) and finite verb forms (*tiṅanta*) linked to them has posed a dilemma for the modern lexicographers. Some have opted for treating such complexes as pertaining to compound lexical items such as *anubhū* (experience), *upās* (revere, worship), *prasthā* (depart). Others have chosen to list preverbs alphabetically under verbal bases (*dhātu*) such as *bhū* (be, become, come into being), *ās* (be seated, remain), *sthā* (be at a standstill, stay). See A. M. Ghatge's introduction to the first volume of *An Encyclopaedic Dictionary of Sanskrit on Historical Principles* (Poona: Deccan College, 1976), pp. xiii-xiv.

This issue was discussed by Pāṇinīyas from the time of Patañjali onwards and must have even been considered by the earlier scholars, including Pāṇini. There are two basic opposed positions, which I shall call lexical and grammatical. One major point favoring the lexical view is semantics: simple bases such as *bhū*, *ās*, and *sthā* have meanings that differ from those of combinations such as *anubhū*, *upās*, and *prasthā*. In addition, there are syntactic contrasts. For example, (1) *sa ānandam anubhavati* (He is experiencing happiness), (2) *tenānando 'nubhūyate* (Happiness is being experienced by him), (3) *sa gurum upāste* (He is revering his teacher), (4) *tena gurur upāsyate* (The teacher is revered by him) as opposed to (5) *ānando bhavati* (There is happiness), (6) *ānandena bhūyate* (There is happiness), (7) *gurur āste* (The teacher is seated), (8) *āsyate guruṇā* (The teacher is seated). On the other hand,

certain grammatical operations speak in favor of the opposite view. Thus, the augment *a* (*aṬ*) in *anv abhavat* of (9) *ānandam anv abhavat* (. . . experienced happiness) is attached to *bhū*, not to *anubhū*, and in (10) *ānandam anu babhūva* '(It is reported that) . . . experienced happiness' iteraction applies to *bhū*, not to *anubhū*.

Prosodic features straddle the fence. A preverb can occur as an independently accented syntactic element, with a high-pitched vowel (*udātta*). On the other hand, if such an item immediately precedes an accented verb form with a high-pitched vowel (*udāttavat*), it loses its independent accentuation. For example, *ā jàgāma* (. . . came, has come), with a high-pitched preverb, versus *ā̀ ja̱gāma̱* where the finite verb form has a high-pitched syllable (both in *R̥gveda* 10.28.1ab). In such instances, Śākalya, the author of the *R̥gvedapadapāṭha* distinguishes between an independent *pada* and a compound in which the *upasarga* is the prior constituent: *ā* | *ja̱gāma̱* versus *a̱-ja̱gāmà*. On the other hand, Pāṇini, who knew Śākalya's *padapāṭha*, treats *upasargas* as independent items even where they form a nexus with accented verb forms. Thus, he does provide that a preverb — as a member of the *gati* class — lacks a high-pitched vowel when it precedes a finite verb form with such a vowel (*Aṣṭādhyāyī* 8.1.71: *tiṅi codāttavati* [*anudāttam* 18]), but this holds with respect to a *pada* (8.1.16: *padasya*), not to a prior constituent of a compound (*pūrvapada*).

I will take up arguments and evidence from early grammarians down to Bhartr̥hari and his successors in order to bring out the basic issues and the reasons for different conclusions being reached.

नैषधीयचरिते अपाणिनीयाः प्रयोगाः

उमाकान्तः चतुर्वेदी

सर्वतन्त्रस्वतन्त्रस्य महाकवेः श्रीहर्षमिश्रस्य प्रतिभाप्रसूतास्वनेकासु रचनासु सुप्रसिद्धं बृहत्त्रयीष्वन्यतमं नैषधीयचरितं महाकाव्यमस्ति। अत्र महाभारतीयवनपर्वणो नलदमयन्त्योः कथा प्रसङ्गात्तयोः विवाहान्तं कथावस्तु द्वाविंशतौ सर्गेषु वर्णितम्। काव्योचितप्रमेयपरिलसितं वेदान्ताद्यनेकशास्त्रतत्त्वाश्रितं काव्यमिदं पदे-पदे 'नैषधं विद्वदौषधमि'त्यादि भणितिं प्रमाणयति सुधियां समाजे। अत्र धीरोदात्तनायको नलः, नायिका च दमयन्ती। रीतिर्वैदर्भी, शृङ्गाररसोऽङ्गी। गुणः प्रसादः, मध्यसमासा संघटना, नानाऽभिनिवेशाः, समुचितालङ्कारासन्निवेशाश्च सन्ति। अत्र निर्णयसागरीयग्रन्थानुसारेण ऊनत्रिंशदधिकाष्टशतोत्तरं द्विसहस्रं पद्यानि सन्ति। किन्तु प्रतिसर्गमन्तिमं पद्यमगणयित्वा तथा च काव्यस्यान्तिमानि चत्वारि पद्यानि विहाय गणनायां त्र्यधिकाष्टशतोत्तरं द्विसहस्राण्येव पद्यानि। मम तु निर्णयसागरीयं संस्करणमेव शरणमिति तदनुसारेणैव मया

स्वीकृता संख्या। एवमूनविंशतौ छन्दःसु ऊनत्रिंशदधिकाष्टशतोत्तरं द्विसहस्रं सुललितानि पद्यानीति सर्वगुणोपेतं सम्पूर्णमिदं महाकाव्यम्।

व्याकरणदृष्ट्या भाषासंस्कारवासनायामिदानीं पाणिनीयं व्याकरणमेव निकषभूतमिति सर्वेषां धीः। वर्तते चात्यन्तमेवेदानीं पाणिनीयव्याकरणस्यैव सार्वभौमं साम्राज्यम्। किन्तु नैषधीयमहाकाव्ये नैकेषु पद्येषु अपाणिनीयप्रयोगा अपि दृश्यन्ते। यथा - 'हरेर्यदक्रामि' (१.७०) इत्यत्र अक्रामीति, 'कथं न पत्या धरणी ह्णीयते' (१.३३) इत्यत्र ह्णीयते इति, 'चलाचलप्रोथतया' (१.६०) इत्यत्र चलाचल इति, 'क्रियेत् चेत्साधुविभक्तिचिन्ता' इति, मणीव नीलौ तरलौ विरेजतुरित्यत्र प्रगृह्यसंज्ञानिषेध इति अनेके प्रयोगाः मम लेखे चिताः सन्ति। एवमेव 'कलशे निजहेतुदण्डजः (२.३२), निपीय यस्य क्षितिरक्षिणः (१.१) इत्यादयोऽपि प्रयोगाः स्वीये शोधप्रबन्धे विस्तरेण विवेचिताः सन्ति। किञ्च, अन्येऽपि 'ददर्श मालूरफलं पचेलिममित्यादि-सदृशाः नवीनाः साहसिकाश्च प्रयोगाः मया स्वीये लेखे व्याख्याताः। ये हि श्रीहर्षीयशब्दानुशासनज्ञानस्य वैशिष्ट्यमुद्घाटयन्ति। एवमेव तद्धितप्रयोगाः समासप्रयोगाः लकारादीनां विशिष्टप्रयोगा अपि मम शोधपत्रस्य विषयाः सन्ति। येषां विस्तरेण विवेचनं मम शोधपत्रे द्रष्टुं शक्यते।

Buddhaghoṣa as a Lexicographer

Lata DEOKAR

The Buddha is described as a Great Teacher and an expounder. Often while clarifying a particular concept or explaining a particular idea, the Buddha made use of synonyms (e.g. *indo vatrabhā jayantaṁ pitā* (*Jā* II.14); *siṅgī suvaṇṇam atha vā pi kañcanam* | *yaṁ jātarūpaṁ hāṭakaṁ ti vuccati* | | (A III.358), synonymic collocations, word definitions, etc. (e.g. *kiṁ pattinam āhu brāhmaṇam, samaṇam kena kathañca nhātakoṭi* | *nāgoti kathaṁ pavuccati puṭṭho me bhagavā byākarohi* | | *bāhitvā sabbapāpakāni, vimalo sādhusamāhito ṭhitatto* | *saṁsāram aticca kevalī so asito tādi pavuccate sa brahmā* | | Sabhiyasutta, *Suttanipāta*, *VRI*, vol. 48, 523-24) At times, the Buddha also uses words referring to the same object in various regional dialects. Cf. for instance the Araṇavibhaṅgasutta of the *Majjhimanikāya*:

> *kathañca bhikkhave janapadaniruttiyā ca abhiniveso hoti samaññāya ca atisāro? idha bhikkhave tadevekaccesu janapadesu pātīti sañjānanti, pattanti sañjānanti, vittanti sañjānanti, sarāvanti sañjānanti dhāropanti sañjānanti, poṇanti sañjānanti, pisīlavanti sañjānanti* | (*VRI*, vol. 14, p. 283)

Many discourses of the Buddha are full of such explanations. Abhidhamma treatises are also full of lexicographical material. Cf. for instance *katamaṁ tasmiṁ samaye manindriyaṁ hoti? . . . cittaṁ mano mānasaṁ hadayaṁ paṇḍaraṁ mano manāyatanaṁ manindriyam . . .*

(*Dhammasaṅgaṇīpāṇi*, *VRI*, vol. 113, p. 123) According to Buddhaghoṣa, these synonymic collocations served two functions, viz. (i) to meet the needs of persons of different caliber and (ii) as an embellishment of the discourse.

With the emergence of the exegetical tradition, the need for lexicographical material was felt more than ever before. The fifth century Pāli commentator Buddhaghoṣa translated back the commentarial literature available in the Sinhalese into Pāli. While composing his commentaries, Buddhaghoṣa made use of scattered lexicographical material of a large scale. Some of these materials seem to have been taken over from the Buddha's discourses themselves whereas a large part of it comes from the *Abhidhamma* literature, canonical commentaries (e.g. *maggo pantho patho pajjo añjasaṃ vaṭum āyanam* | *nāvā uttarasetu ca kullo ca bhisi saṅkamo* | | *Cūḷaniddesa*, *VRI*, vol. 78, p. 183, also found on the commentary of the Satipaṭṭhānasutta of the *Majjhimanikāya*, *VRI*, vol. 15, p. 239) and extra-canonical works like the *Milindapañha*. Other sources such as the *Nirutti* texts, none of which is extant at present, and the existing Sanskrit lexicons (for example, the verse from the *Cūḷaniddesa* has a striking similarity to the one found in the *Amarakośa*) can also be considered as the probable sources of Buddhaghoṣa's lexicographical writings.

Although Buddhaghoṣa is famous as a commentator of the Pāli Tipiṭaka, his contribution to the Pāli lexicography is not yet fully discussed. This paper shall attempt to shed light on Buddhaghoṣa's rather unexplored quality as a lexicographer.

Moggallānavuttivivaraṇapañjikā on Syntax

Mahesh A. DEOKAR

It is a well known fact that indigenous grammars of Pāli language are largely indebted to Sanskrit grammars of Pāṇini, Candragomin and Śarvavarman. Out of the three major grammars of Pāli, the grammar composed by the name *Moggallānavyākaraṇa* or *Māgadhasaddalakkhaṇa* by the Elder Moggallāna of the Thupārāma monastery of Anurādhapura in the reign of King Parakkamabāhu, sometime around 1165 CE is for its major part, modelled after the *Cāndra Vyākaraṇa*. The *Moggallānavutti* and the *Moggallānavuttivivaraṇapañjikā* to a great extent correspond to the *Cāndravṛtti*. One can find striking parallels between these two systems of grammar. It seems that the tradition of the *Cāndra*

Vyākaraṇa was quite vibrant in the vicinity of the Elder Moggallāna. Not only the *Cāndravṛtti* but even the *Cāndravṛttivivaraṇapañjikā* seem to have exerted great influence on Moggallāna's *Vuttivivaraṇapañjikā*. In spite of this indebtedness, the originality of Moggallāna's grammatical thoughts is evident from his arguments against Pāṇinians, Cāndras, and also his fellow Pāli grammarians.

This grammatical genius is particularly evident in the discussion on the syntactic categories in the *Moggallāna Pañjikā*. In this section, Moggallāna discusses critically the opinions of the Pāṇinian and the Cāndra schools and occasionally provides his own solution to certain syntactic issues, which are sometimes common to Sanskrit and Pāli.

Present paper is an attempt to bring to light the hitherto unknown grammatical insights of the Elder Moggallāna. It would provide some fresh insights into the syntax of Pāli and Sanskrit.

भवनाथोपाध्यायकृते प्रयोगपल्लवे पाणिनीयसूत्राणामनुगमः

बोधकुमार झाः

व्याकरणशास्त्रे प्रयोगानधिकृत्य बहवः प्राचीना अर्वाचीनाश्च ग्रन्था निरमायिषत। तेषु विलक्षणे महामहोपाध्यायभवनाथोपाध्यायकृते प्रयोगपल्लवे धातुनिष्पन्नशब्दानां क्रमशो विवरणं लक्षणपुरस्सरं बोधितम्। अत्र पञ्च परिच्छेदाः सन्ति, येषु प्रथमपुरुषैकवचनप्रयोगाः, द्विवचनबहुवचनप्रयोगाः, मध्यमोत्तमपुरुषैकवचनप्रयोगाश्च प्रतिपादिताः। कृदन्ततिङन्तप्रयोगा अपि सहैव यथावसरं वर्णिताः।

सकलेषु व्याकरणेषु प्रकृतिप्रत्ययविभागबोधनपुरस्सरं शब्दाः साध्यन्ते, किन्तु प्रयोगपल्लवेऽस्मिन् प्रकृतिरूपेण धातुः स्वीकृतः, प्रत्ययकल्पना च न कृता। अत्र तु केवलं सिद्धप्रयोगा बोध्यन्ते। धातोरेव लोपागमादेशवर्णविकारादि विधाय प्रयोगाः सिद्ध्यन्ति।

ग्रन्थोऽयं कारिकामयम्, यत्र सारल्येन प्रयोगान् छात्रचेतसि सङ्क्रामयितुकामो ग्रन्थकारो यद्यपि पाणिनीयपद्धतिमविगणय्य प्रयोगव्याकरणमुपातिष्ठिपत्, तथापि बहुशः पाणिनिसूत्राणि तत्र तत्र प्रतिबिम्बितानि सन्ति, यानि श्रमक्रमाभ्यां शोधपत्रे प्रस्तोष्यते।

भर्तृहरिमते शब्दस्वरूपविमर्शः

देवनारायणः झाः

इदन्तु नाविदितं प्रमाणतत्त्वान्वेषणपराणां शास्त्रधुरीणानां यच्छास्त्रे बहूनि प्रमाणानि प्रथितानि सन्ति। तत्र केचन वैशेषिकादयः प्रमाणविषये विवदमानाः सन्तः प्रमाणद्वयं स्वीकुर्वन्ति। अपरे नैयायिकादयश्चत्वारि प्रमाणानि स्वीकुर्वन्ति। मीमांसका वेदान्तिनश्च षट् प्रमाणान्युरीकुर्वन्ति।

अन्ये अष्टौ नव वा प्रमाणानि मन्यन्ते। तदित्थं प्रमाणविषये बहुधा विशङ्कन्ते विद्वांसः। तथा च प्रमाणाङ्गीकारविषये भवतु नाम विसंवादः किन्तु प्रमाणं नास्तीति न केनापि वक्तुं शक्यते। तथा च सत्सु बहुषु प्रमाणेषु शब्दप्रमाणस्य वैशिष्ट्यं बुधा वैयाकरणाः स्वीकुर्वन्ति। तन्मते निखिलं जगत् तस्यैव शब्दब्रह्मणो विवर्त इति वक्तुं शक्यते। तथाहि शब्दब्रह्मणः उत्पत्तिविनाशराहित्यं संसाधितं भर्तृहरिणा। यद्यपि -

द्वे ब्रह्मणी वेदितव्ये परञ्चापरमेव च।
शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति।।

इति रीत्या उत्पत्तिमत्त्वमेव प्रतीयते शब्दस्य, तथापि प्रवाहरूपानादित्वं मत्वा तस्यानित्यत्वं परिहर्तुं शक्यते। यदुक्तम् - 'स्वरूपज्योतिरेवान्तःपरावागनपायिनी' इति कारिकयाऽपि परस्या वाचोऽनपायित्वमेव लभ्यते। इत्थञ्चाकामेनैव समग्रस्य जगतः प्रकृतित्वेन शब्दतत्त्वस्य नित्यत्वं सिद्ध्यति। इदन्तु निश्चप्रचं यत् सर्वं खलु विकारजातं प्रकृत्यनुगामि भवतीति। न हि प्रकृतिमतिरिच्य कदापि विकारादयः पदार्थाः स्वात्मानं लब्धुमर्हन्तीति। तद्यथा घटादयो विकारा मृत्सुवर्णान्विता एव दृश्यन्ते। अत्र विषये भाष्यकृताऽपि स्वकीयाभिप्रायः प्रकटीकृतः। तद्यथा मृत् कयाचिदाकृत्या पिण्डो भवति, पिण्डाकृतिमुपमृद्य घटिकाः क्रियन्ते, घटिकाकृतिमुपमृद्य कुण्डिकाः क्रियन्ते। एवं सुवर्णादयोऽपि भवन्ति। तथा च सर्वत्र आकृतिरन्या भवति द्रव्यं पुनस्तदेवावशिष्यते। अनेन दृष्टान्तेन प्रकृतेर्नित्यत्वं सङ्गच्छते। 'वाचारम्भणं विकारो नामधेयं मृत्तिकेत्येव सत्यम्' इति श्रुतिरपि प्रकृतेः सत्यत्वं प्रमाणयति। तदित्थं भर्तृहरिमते जगदिदं शब्दोपग्राह्यतया शब्दानुगतत्वेन, विकृतिरूपेण च भासमानम् असत्यम्, प्रकृतिरूपेण प्रतीयमानं शब्दतत्त्वं सत्यं प्रतिभाति। यदुक्तं भर्तृहरिणा - 'आम्नातः सर्वविद्यासु वागेव प्रकृतिः परा' इति तथा च सर्वप्रकृतिभूतस्याश्रयस्थानस्य वा शब्दब्रह्मणो विवर्तः जगदिति तदीयोऽभिप्रायः। किं बहुना भिन्नभिन्नरूपतया दृष्टानामपि पदार्थानां शब्दानुविद्धतया शब्दाभिलप्यतया च समेषां ज्ञानानां शब्दाभिलप्यत्वेन शब्दात्मकत्वमेव सिद्ध्यति। तथा हि -

अनादिनिधनं ब्रह्म शब्दतत्त्वं यदक्षरम्।
विवर्ततेऽर्थभावेन प्रक्रिया जगतो यतः।।
न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते।
अनुविद्धमिव ज्ञानं सर्वं शब्देन भासते।।
विस्तरस्त्वग्रे प्रस्तोष्यते।

नागेशाभिमतो नञर्थः

दिव्यानन्दः झाः

त्रिमुनि-प्रणीतानां सूत्र-वार्तिक-महाभाष्याणां समुदितं रूपं वर्तते-'पाणिनीयव्याकरणम्।' अत्र लौकिकानां वैदिकानाञ्च संस्कृत-शब्दानां विश्लेषणं लाघवमूलकपद्धत्या विहितमस्ति।

वस्तुतः पाणिनीय-व्याकरणस्य प्रमुखं कार्यं 'शब्दसाधुत्व-निरूपणं' वर्तते। अत एवास्यापरं नाम 'शब्दानुशासनं' विद्यते। परञ्च, लोक-शास्त्रयोः शब्दानां साधुता अर्थाधारेण भवति। अतः

संस्कृत-शब्दानां लाघवमूलकं व्युत्पादनमिव तेषां शब्दानां वर्ण-पद-वाक्यार्थ- विचारोऽपि अत्र शास्त्रे गभीरतया विहितोऽस्ति। पाणिनीय-व्याकरणस्य अयमंवांश: 'अर्थसिद्धान्त' उच्यते। अर्थसिद्धान्त-प्रतिपादकेषु ग्रन्थेषु भट्टश्रीनागेशस्य संस्करण-त्रय-मण्डितो 'मञ्जूषाग्रन्थ:' परम: प्रामाणिक: स्वीक्रियते।

अत्र ग्रन्थे नागेशेन 'निपातार्थ-निरूपण'-प्रसङ्गे विस्तरतो 'नञर्थ'-विवेचनं विहितम्। प्रसङ्गेऽस्मिन् नागेशस्य केचन विशिष्टा: चिन्तनांशा: अधोनिर्दिष्टा: सन्ति -

- नञर्थ-भेदविवेचनम्।
- खण्डनखण्डखाद्ये श्रीहर्षेण प्रतिपादितस्य नञर्थाभावस्य खण्डनम्।
- नञ: उभयो: वाचकत्व-द्योतकत्व-पक्षयो: समर्थनम्।
- समस्तासमस्त-प्रयोगेषु नञर्थविचार:।
- धर्मशास्त्र-प्रतिपादित-'नञ्'-पदार्थविषयकं चिन्तनम्।
- मीमांसकमतखण्डनम्।
- नञर्थ-विषयको निष्कर्ष:।

बिन्दूनेतान् पुरस्कृत्य शोधपत्रेऽस्मिन् मया विविध-शास्त्रकारणां मतालोके नागेश-मतानि विस्तरत: समीक्षितानि।

शिवराजविजयस्य शाब्दिकदृष्ट्या समीक्षणम्

परमानन्द: झा:

संस्कृतसाहित्यजगति इदम्प्रथमतया आधुनिकीम् उपन्यासविधाम् अवतारयन् प्रायेण सर्वत्र विचित्रशैलीविजृम्भित: श्रीमद्व्यासाम्बिकादत्तविरचित: शिवराजविजयो नाम वैयाकरणानां बहूपकारको गद्यप्रबन्ध:। पदे पदे सुविशिष्टानां सुबन्ताव्ययकारकीयाणां सस्त्रीप्रत्ययसमस्तानां सतद्धितानां पूर्वोत्तरतिङन्तकृदन्तानां पदानामिह विहिता: प्रत्यग्रप्रयोगा: प्रसह्य प्रेक्षावतां चेतांसि चमत्कुर्वन्ति। साहित्येन सह बहुतरेतरशास्त्रोपकारित्वमवेक्ष्यैव अर्वाचीनै: शिक्षाविद्भिर्ग्रन्थोऽयं देशे विदेशेषु च प्राय: सकलेषूच्चावचेषु संस्कृतशिक्षापाठ्यक्रमेष्वङ्गत्वेनाङ्गीकृत:। प्रबन्धस्यास्य त्रीनपि विरामानविरामं पर्यालोचयतो मे शाब्दिकदृशा नैके चिन्त्या: प्रयोगा: अत्र दृष्टिपथमायाता:, यानधिकृत्य सविस्तरो विचार:, परमावश्यक: परिष्कारश्चाऽत्र प्रस्तूयते शोधपत्रे।

समासशक्तिविमर्श:

सदानन्द: झा:

समासशक्तिस्वीकारास्वीकारविषये चिरकालात् आचार्याणां मध्ये मतभेदोऽवलोक्यते। तथा हि समासे व्यपेक्षापक्षमङ्गीकृत्य अजहत्स्वार्थां वृत्तिं स्वीकुर्वन्ति तार्किका: मीमांसकाश्च। वैय्याकरणास्तु

एकार्थीभावमापन्नां जहत्स्वार्थावृत्तिं मन्यन्ते। समासे शक्तिमस्वीकुर्वतां व्यपेक्षावादिनां नैयायिक-मीमांसकानामयमभिप्राय: राजपुरुष इत्यादौ राजपदादे: तत्सम्बन्धिनि लक्षणयैव राजसम्बन्ध-वदभिन्न: पुरुष इति बोधोपपत्ति: समासे एकार्थीभावरूपा शक्तिकल्पना नोचिता:।

शाब्दिकास्तु समुदाये शक्तिस्वीकाराभावे समुदायस्य अर्थवत्त्वमेव न स्यात्। अस्मिन् शोधपत्रे नैयायिकमीमांसकमतं खण्डयित्वा शाब्दिकमतं समर्थितं मया। तत् सारांशोऽत्र विदुषाम्मनोविनोदाय गवेषकाणां चोपकाराय स्वान्त:सुखाय प्रस्तूयते। विस्तरस्तु भाषणावसरे प्रस्तोष्यते।

The Five Forbidden Applications on Yaṅluk (Yaṅ-dropped)

The Second Frequentative/Intensive Base (Pañcaitāni na yaṅluki)

Shankarji JHA

Inter alia, the verbal bases or forms of *Yaṅluganta* have to lose the application of the fivefold rules (Pāṇini aphorisms) under the dictum of a versified *paribhāṣā* (Grammatical Principle) that runs as follows:

śtipā śapānubandhena nirdiṣṭam yad gaṇena ca |
yatraikājgrahaṇañ caiva pañcaitāni na yaṅluki |
— *Paribhāṣenduśekhara* by Nāgeśa, *Paribhāṣā* no. 132

Accordingly, the grammatical operations in a rule stated by the affixes *śtip* and *śap*, *anubandha* (*it-saṁjñā*), *gaṇa* (any of the ten conjugational classes of roots, *bhvādi*, *adādi*, etc.), as well as, those having (the wording) *ekāc* (possessed of one *ac* or mono-syllabic) do not take place in (for the formation of) the frequentative/intensive verbal forms (*Yaṅluganta padas*).

While accepted by the ancient grammarians such as Puruṣottamadeva, etc. Nāgeśa, after a detailed interpretation and discussion, has questioned about its validity or utility on the basis of its being not mentioned in the *Mahābhāṣya*. Kaiyaṭa refers to a part of the same as *yatraikajgrahaṇam kiñcit* while commenting on the aphorism *śvīdito niṣṭhāyām*, Pāṇini 7.2.14). In my humble opinion, this *paribhāṣā* should be accepted to be valid and useful.

A lucid exposition along with a critical examination of these five-fold applications has been modestly attempted in this paper.

Vat: Functions and Typology

Dipesh KATIRA, Chinmay DHARURKAR and Malhar KULKARNI

This paper studies the occurrences of *vat* (whose meaning is stated by *P.* 5.1.115) in the *Aṣṭādhyāyī* of Pāṇini. It meticulously surveys the occurrences and studies the functions of the *vat* suffix in the *sūtras*. Based on the functions, we propose to classify the occurrences of the *vat* suffix in Pāṇini's *sūtras*. Apart from gaining insight into the debates that surround the various interpretations of *vat* (e.g., Bronkhorst (1980)), this paper tries to put systematically the debate and the takes on it. It also raises certain issues from within the tradition that would compel the modern thinkers to reconsider their arguments pertaining to the interpretation of *vat*. Being an exclusive study of all the occurrences of *vat*, this paper recapitulates the past debates and critically examines the substance, motivations and repercussions of the arguments presented.

Comparative Study of Pratyāhāra Sūtras

Shailaja S. KATRE and Mahesh DEOKAR

Pāṇinian Grammar begins with the *pratyāhāra* rules and these are the oldest rules. The main aim of the *pratyāhāra* rules is to attain brevity in composing rules of grammar by using different *pratyāhāras* of letters. To form *pratyāhāras*, the traditional order of the *varṇa* is changed in the *Pratyāhāra* rules by Pāṇini. Understanding the advantage of the method of Pāṇini the later grammarians followed this practice in their grammars such as *Cāndra-*, *Śākaṭāyana-* and *Sārasvata-Vyākaraṇa* and *Sarasvatī-Kaṇṭhābharaṇa*. However these grammarians differ with Pāṇini in a number of aspects.

In this paper an attempt is made to compare the work of these grammarians and that of Pāṇini. There are 14 *pratyāhāra* rules in the *Aṣṭādhyāyī* of Pāṇini. In *Cāndra-* and *Śakaṭāyana-* there are 13 rules. Candragomin accepts almost all *pratyāhāras* of Pāṇini, but he has made one rule as *hayavaralaṇ* instead of P's two rules *hayavaraṭ* and *laṇ*. Other rules are the same. He has avoided the repetition of *ha*, which is in the *pratyāhāra sūtra* of Pāṇini. In Śākaṭāyana's grammar also 13 rules are composed but he did not include the letter *ḷ*, and added *ayogavaha* letters like *anusvāra*, *visarga*, *upadhmānīya* and *jihvāmūliya* in his *pratyāhāra*

rules. In Śākaṭāyana's grammar the letter *ha* comes twice, as in Pāṇini's. In the Sārasvata grammar vowels are counted like in the traditional method and the consonants are listed in 7 rules. The method used is as in the *pratyāhāra* rules of Pāṇini, but without *iṭ* letters, e.g. *hayavarala*, *jhadhadhaghabha*, etc. The letter *ha* is listed only once. The order of prescribing the letters is not according to P's *pratyāhāra*.

Pāṇini has used 41 *pratyāhāras* in his grammar through the *pratyāhāra* rules while Candragomin has used 42 *pratyāhāras* with his 13 *pratyāhāra* rules. Similar variation is in the case with other *pratyāhāras*. However the method of forming *pratyāhāras* from *pratyāhāra* rules in their respective grammars is as in the Pāṇini's grammar only.

While studying these *pratyāhāra* rules used in different grammars it is observed that there is a variety in the choice of *pratyāhāra* rules and their use in forming *pratyāhāras*. This paper will highlight some of the reasons why different grammarians have chosen different *pratyāhāra sūtras* in their grammars.

On the Accent of the Word Parācaḥ as Stated by Pāṇini (6.2.52)

Malhar KULKARNI and *Anuja* AJOTIKAR

The verbal root *añca* (to go and to worship) occupies a unique place in the grammar of Pāṇini. In the whole *Aṣṭādhyāyī* (*A*) there are 14 rules describing special operations related to this root. Among these, four rules deal with the *svara* operations related to this root and its derivates. *Aniganto 'ñcatau vapratyaye* (6.2.52) is one of these rules. It states *prakṛti svara* to a particular *gatisaṁjñaka* word which is followed by the derivate of the root *añca* to which the suffix *va* is added.

The example — *parācaḥ* — we wish to discuss is the one provided by the traditional texts. The accent of this example is attested in the *Ṛgveda Padapāṭha* and Sāyaṇācārya also comments on this.

However, it is found that there are a number of other rules of accent which also are applicable in this example. These are *añceś chandasy asarvanāmasthānam* (6.1.170) and *cau* (6.1.222). In this paper, we discuss this aspect of interrelation of *sūtras* in the *svara* section of the *A* on the basis of the relevant discussions found in various traditional sources.

समासान्ताः कस्य अवयवाः

एस. लक्ष्मीनरसिंहम्

भगवता पाणिनिना द्वितीयाध्याये समासान् प्रदर्श्य, पञ्चमाध्यायस्य चतुर्थपादे तद्धिताधिकारे 'समासान्ताः' (5.4.68) इत्यधिकारे डच्-अ-अच्-टच्-षच्-ष-अप्-असिच्-अनिच्-इच्-कप् इति एकादश प्रत्ययाः, ज्ञु-अनङ्-निङ्-इत्-लोपः-दत्-हृद्-इति सप्त आदेशाश्च विहिताः। समासान्तानां तद्धिताधिकारे पठितत्वात् टजादिसमासान्तानां तद्धितसंज्ञा, तेन उपराजम् इत्यादौ 'नस्तद्धिते' (6.4.144) इति सूत्रेण टिलोपः, उपगिरम् इत्यादौ 'यस्येति च' (6.4.148) इति सूत्रेण इकारलोपश्च सिध्यति।

तत्र समासान्ताधिकारे अ-अच्-प्रत्ययौ सर्वसमाससाधारणसमासान्तकार्यतया, टच् समाहारद्वन्द्वाव्ययीभावसमासान्तकार्यतया, डच्-षच्-ष-अप्-अच्-असिच्-अनिच्-इच्-कप् इति नवप्रत्ययाः, ज्ञुप्रभृतयः सप्त आदेशाः बहुव्रीहिसमासान्तकार्यतया विहिताः।

1. समासासान्ताधिकार आवश्यको वा न वा?
2. समासान्ताः समासार्थलौकिकविग्रहवाक्यस्य अन्तावयवतया प्रवर्तन्ते वा,
3. समासार्थलौकिकविग्रहवाक्यीयोत्तरपदस्य अन्तावयवतया प्रवर्तन्ते वा,
4. समासस्यैव अन्तावयवतया प्रवर्तन्ते वा

इति भाष्ये विद्यमानाः त्रयः अपि पक्षाः, व्याख्यातृणाम् अभिप्रायाश्च यथामति विचार्यन्ते।

Main Currents in the European Tradition of Sanskrit Grammars

Iwona MILEWSKA

The European tradition of dealing with the Sanskrit grammar goes back as far as the seventeenth century. During the years which have passed till now more than 100 Sanskrit grammars were written and published in different countries of Europe. Some of them were based on direct Indian sources whereas others were the result of studies of the available European sources only. Some show the usage of both, the Indian and the European traditions of grammars.

One of the aims of my paper will be to show some of the particular sources of the European grammars of Sanskrit, some of their dependencies and interdependencies. I will focus on the description of the main currents which can be distinguished within the European tradition of Sanskrit grammars and will show the example of each of these currents. I will also try to show some examples of grammars which were genuine in their approach and some which were just

repetitions. Simultaneously, I will try to describe the main features of the important descriptions and name the grammars which were the most influential among the European circles of scholars and which were the most popular among the adepts of Sankrit learning.

One of my goals is also to present a map of Europe which should show the popularity of certain grammars used in different countries. The question of possible future development in the area of Sanskrit grammars will be raised.

Līlātilaka on Semantic Consideration of Phonemes

P.C. MURALEEMADHAVAN

Many scholars in Sanskrit have brought to the light new theories on linguistics in Sanskrit like Pāṇini, Yāska, Patañjali, Bhartr̥hari, Kumārila Bhaṭṭa, Prabhākara and Ānandavardhana. But none of these have discussed the importance of semantic consideration in the identification of phonemes in a language. All classical grammarians explain letters or phonemes from the phonetic point of view and not from the semantic point of view.

Even Bhartr̥hari, when he explains the allophonic variations in speech behaviour, includes such variations in idiosyncrasies of the speaker, calling then 'Vaikr̥tadhvani' and phonemes as 'Prākr̥tadhvani'.

Kumārila Bhaṭṭa says that some longer vowels are different phonemes and they are different in all respects from the short ones. They are not even the lengthened forms of the short ones.

It is clear beyond doubt that the grammarians and linguists who lived up to the fourteenth centuary CE were not aware of the phonemics.

This is not a problem in the West since linguistics is a modern science there. The clear distinction of the phoneme is based on *arthabheda* and *sthānabheda* — difference in meaning and place of articulation. It was the author of *Līlātilaka*, a fourteenth-centuary Keralite Sanskrit work which pointed out for the first time, the importance of semantic consideration in the identification of Phonemes in a language. This paper tries to discuss the unique contribution of the *Līlātilaka* in the field of linguistic studies.

Bhartṛhari on Three Types of Linguistic Unit-meaning Relations

Hideyo OGAWA

In *VP* 1.24-26 Bhartṛhari mentions two types of linguistic unit-meaning relations (*śabdārthasambandha*): *yogyatā* (capacity) and *kāryakāraṇabhāva* (causal relation) and discusses these types in the *Sambandhasamuddeśa* (*VP* 3.3.29, 32-33). These two types of relations form two of the eight topics to be covered by the *Vākyapadīya*. It is important to note, however, that, of addition to these types, Bhartṛhari accepts another type also: *so 'yam iti sambandhaḥ* 'this-is-that' relation (*Vṛtti* on *VP* 1.23). This relation consists of identity relation (*abheda*) between a linguistic unit and its meaning, or what Helārāja and Puṇyarāja call *adhyāsa* (superimposition) relation. Helārāja is acutely aware that Bhartṛhari approaches the linguistic unit-meaning relation from three different angles. Obviously, he tries to link the three types of relations together when he says the following:

> Prakāśa on *VP*.3.3.1:
> *ata eva dvividhaḥ saṁbandhapadārtho vyavatiṣṭhate, yogyatā kāryakāraṇabhāvaś ca |*
> *adhyāsas tu dvayor api paramārtha eva, na pṛthagrūpaḥ | |*
>
> For this very reason, the entity 'relation' (*sambandha*) is posited [for a linguistic unit and its meaning] in two different manners: as *yogyatā* and as *kāryakāraṇabhāva*. Both have superimposition for their ultimate [relation]; this superimposition is not separated [from these two types of relations].

We see here that Helārāja treats the superimposition as the primary relation (*mukhyasambandha*) between a linguistic unit and its meaning.

In this paper I shall consider: (1) why Bhartṛhari, who holds that we can obtain the above-mentioned three types of relations between a linguistic unit and its meaning, specifies only the capacity and the causal relation as this relation; and (2) how the superimposition relation is related to the other two types. I shall thereby show that, contrary to a recent claim, Helārāja's understanding of the linguistic unit-meaning relation given above is well founded on Bhartṛhari's idea of 'this-is-that' relation. A clue for solving the question of how Bhartṛhari links the superimposition relation to the other two types is given in the *Vṛtti* passage: *asyedaṁbhāve sati śabdārthayoḥ so 'yam iti [yaḥ] sambandhaḥ* (*Vṛtti* on *VP* 1.23).

ध्रुवमपायेऽपादानमिति सूत्रे ध्रुवपदार्थविचार:

स्वर्णलता पण्डा

'ध्रुवमपायेऽपादनम्' इति अपादानसंज्ञाविधायकं पाणिनीयं सूत्रम्। अपाय-विश्लेष-विभाग-तद्धेतुत्वोपहितो गतिविशेषश्च विवक्षित:। तस्मिन् साध्ये अवधिभूतम् अपादानसंज्ञं स्यात्। अपादानमिति संज्ञावाचकं पदम्। 'ध्रुवमपाये' इति द्वारा अभिधेयोऽर्थ: संज्ञिवाचकतां पुरस्करोति। अपाये यत् ध्रुवम् अवधिभूतं तत् कारकमपादानसंज्ञमिति प्रकृतसूत्रार्थ:। सूत्रस्यास्य व्याख्यानावसरे ध्रुवशब्दस्य तात्पर्यमुपपादनञ्चेत्यादाय अपादानलक्षणनिरूपणे शास्त्रकारेषु मतैक्यं न दृश्यते।

1. वार्तिककार: 'गतियुक्तेष्वपादानसंज्ञा . . .' 'न वाऽध्रौव्यस्याविवक्षितत्वात्' इति वार्तिकद्वयमाध्यमेन ध्रुवपदस्य सत्तां स्वीकृत्य तस्य स्थिररूपात्मकमर्थमङ्गीकरोति।
2. भाष्यकृता ध्रुवशब्दस्य 'वृक्षस्य पर्णं पतति' इत्युदाहरणे अपादानसंज्ञाया: वारणाय सार्थक्यं प्रतिपादितम्।
3. कैयट: प्रदीपटीकायां भाष्योक्तमार्गमनुसृत्य ध्रुवपदार्थस्य स्थिररूपेऽर्थे अस्थिररूपेऽर्थे च स्वमतिं विदधाति।
4. काशिकायां पदमञ्जर्यां चास्य सार्थक्यमुपपादितम्।
5. जिनेन्द्रबुद्धिना न्यासे 'ध्रुवं हि तदवधिभूतमपाये साध्ये' इति प्रतिपाद्य ध्रुवग्रहणस्य प्रयोजनं साधितम्।
6. भर्तृहरिणा ध्रुवशब्दस्य प्रयोजनीयता उपपादिता।
7. भट्टोजिदीक्षितेन ध्रुवशब्दस्यावश्यकता नास्तीति प्रतिपादितम्।
8. कौण्डभट्ट: 'अपादानत्वमवधित्वञ्च पञ्चमीविभक्त्यर्थ:' इति प्रतिपाद्य ध्रुवशब्दस्य सार्थक्यमुपपादयति।
9. नागेशेन ध्रुवशब्दस्य सार्थक्यं प्रदर्शितम्।

इत्येवं-प्रकारेण ध्रुवशब्दस्य तात्पर्यनिरूपणे कात्यायन-पतंजलि-कैयट-काशिकारप्रभृतिभि: शास्त्रकारै: यद्रहस्यमुद्घाटितं, तत्सर्वस्मिन् शोधप्रबन्धे सविस्तरं विचारयिष्यते।

Three Commentaries on a Word in Isolation

A Comparative Study

Bhagyalata PATASKAR

The commentaries comment on a sentence or a statement. Even though they focus on a word the word itself is never taken in isolation. It is always in the context of an issue of the text and sometimes even in the context of the school to which the text belongs.

Here are three different commentaries that have commented on a single word in isolation and still have succeeded in propagating their own theories.

1. *Nirukta* by Yāska, a commentary on the words listed in the list *Nighaṇṭu* (fourth century BCE).
2. Śaṅkarācārya's *Bhāṣya* on the *Viṣṇusahasranāma* (seventh century CE).
3. A famous commentary by Maheśvara on the *Amarakośa* (late eleventh century CE).

After comparison of the three my observations are as follows:

1. The method or technique with which Yāska commented upon the words from *Nighaṇṭu*, is called *Nirukta* [my conjecture is *Nirukta* is the name of Vedāṅga, *Nirukta* is the title of a book belonging to that Vedāṅga and *Nirukta* also means a method to comment upon a word].

   While the meaning of the words of *Nighaṇṭu* is already given by the end-statment of the *Nighaṇṭu*, the commentary serves the purpose to suggest what might have been the primitive experience of the seer with that particular object, which led him to call that object with that particular word.

   Thus, *Nirukta* is a type of commentary that aims at finding the seers own experience from the expression.
2. In case of *Viṣṇusahasranāma* the ultimate meaning of all the words is assumed *Saguṇa* and *Savikāra Brahman*. To prove this thesis one of the devices used is *Nirukta*. This commentary is traditionally called *Bhāṣya*, because it has its own thesis which is derived from the text.
3. The commentaries on the *Amarakośa*, treat the text from the viewpoint of grammar and lexicon. However, they quote the text to support their statement. The *kośa*s being the lexicons of the classical Sanskrit, there is hardly any scope to propose any philosophical dogmas.

It seems that the tradition of the *Nirukta* type of commentary didn't develop after Yāska.

Except for *Śāṅkarabhāṣya*, the type of commentaries on a single word are very rare. Even in case of the *Lalitāsahasranāma*, the commentaries are grammatical.

Conclusion: Apparently these three are the lists of the words but of a

different nature. The three commentaries mentioned above have grasped their nature exactly.

"Where the Sense is Intended although the Corresponding Speech Unit Is Not Employed"

Lopa and Other Devices Directly or Indirectly Compared by Patañjali

Tiziana PONTILLO

The starting point of this communication is M I.240 l. 27 - 241 l. 5 *ad vt.* 29 ad A 1.2.64, where *lopa* of the affix *KvIP*, such as in the case of *agnicit-* and of *somasut-*, is mentioned as the standard exception to the often asserted need of a physical input to cause verbal cognition. In fact, the principle according to which 'there is no understanding of a sense (*arthasya gatiḥ*) without employing the word-form denoting that (*antareṇa tadvācinaḥ śabdasya prayogaṁ*)' is dismissed only in a restricted number of cases. The dual or plural meaning which is realized, thanks to the retention of only one form (*ekaśeṣa*), is one among these exceptions, which is thus emphasized in the quoted passage. On the other hand, in a similar way Patañjali reflects on some *bahuvrīhi*-compounds, such as *candramukhī* 'moon-faced <woman>' (M I. 328 ll. 4-5 *ad* A 2.1.55), where currently there is understanding (*saṁpratyayaḥ*) of a quality even when it has not been specified (*anirdiśyamānasyāpi guṇasya*). As underlined by Patañjali, a further operation is here compulsorily implied, namely the selection of one out of many (though unmentioned) moon's qualities which could be involved in the traditional corresponding *vigraha*.

How is it that an effect (the meaning) can be grasped in the absence of its cause (the uttered word)? Why the risk of integrating whatever speech-unit is regularly averted? The concept of *prayogaviṣaya* — 'the specific usage-domain' of each *śabda* — seems to be crucial when this kind of meaning-processing has to be accounted for, as suggested, e.g. in M I.158 l. 11 *ad* vt. 2 *ad* A I.1.60.

Furthermore, with regard to the *lopa*-cases, the precise pattern of *prasaṅga*-procedure is explicitly resorted to by Patañjali commenting on *vt.* 4 *ad* A 1.1.60: as a rule a specific *śabda* actually does exist as an input, although it can be only perceived elsewhere. Focusing especially on the occurrences of the terms *prasakta-* and *prasaṅga-* in the M, this

paper aims to tackle the question of the *discrimen* between zero-replacements and the other cases of *denotatio in absentia* pointed out by Patañjali.

चान्द्रव्याकरणस्थयोर्लुप्तस्वरवैदिकाध्याययोः पुनरुद्धारः

रामचन्द्रः

पाणिनिपरवर्तिव्याकरणवाङ्मये चान्द्रव्याकरणस्य मूर्धाभिषिक्तं स्थानं वर्तते। 'लघु विस्पष्टसम्पूर्णमुच्यते' इति च स्वयमेव आचार्यः प्रोवाच स्वमङ्गलश्लोके। अत्र 'सम्पूर्ण' इति शब्दप्रयोगेण स्फुटमेतद् विज्ञायते यद् व्याकरणेऽस्मिन् लौकिकानां सवैदिकानां लक्षणं समुपनिबद्धम् इति। परं साम्प्रतमिदं व्याकरणं षडध्यायात्मकमेवोपलभ्यते। अस्य स्वरवैदिकाध्यायौ सम्प्रति नोपलभ्येते। अनुपलब्धेश्च अस्य अस्तित्वविषये विप्रवदन्ते विपश्चितः। प्रो० बेलवलकरप्रभृतय आचक्षते यत् बौद्धमतानुयायी चन्द्रगोमी स्वव्याकरणे स्वरवैदिकलक्षण-प्रतिपादकमध्यायं नैव प्रणिनाय। तद्विपरीतं महामहोपाध्याया युधिष्ठिरमीमांसकमहाभागा अन्ये च मनीषिणः चान्द्रव्याकरणे स्वरवैदिकाध्याययोः सत्तां सप्रमाणं प्रतिपादयामासुः।

अत्र विषये मुख्यत्वेनोद्ध्रियमाणानि प्रमाणानि एवं सन्ति -

1. चकारः सतिशिष्टस्वरबाधनार्थः (*चान्द्रवृत्तिः* 1.1.23) अत्र खलु चित्करणस्य स्वरप्रतिपादकत्वं प्रोक्तम्।
2. जनिवधोरिगुपान्तां च स्वरं वक्ष्यामः (*चान्द्रवृत्तिः* 1.1.108) अत्र खलु स्वरस्यान्यत्र प्रतिपादनत्वं स्फुटं व्याख्यातम्।
3. स्वरविशेषमष्टमे वक्ष्यामः (*चान्द्रवृत्तिः* 1.1.145)।
4. चान्द्रपरिभाषापाठे च 'स्वरविधौ व्यञ्जनमविद्यमानवत्' इत्यस्या उल्लेखोऽपि स्वराध्यायास्तित्वस्योपोद्बलकः।

एवंविधानि नैकानि प्रमाणानि विद्वद्वर्य्येण पं० युधिष्ठिरमीमांसकेन स्वकीये **'संस्कृत व्याकरण-शास्त्र का इतिहास'** इत्यभिधे महनीये ग्रन्थे डॉ० हर्षनाथमिश्रमहाभागेन च **'चान्द्रव्याकरणवृत्तेः समालोचनात्मकमध्ययनम्'** इत्याख्येऽनुपमे ग्रन्थरत्ने सङ्गृहीतानि।

परं सत्स्वप्येतेषु प्रमाणेषु केवलमेतावदेवाऽद्यावधि विज्ञायते यत् व्याकरणेऽस्मिन् एतयोरध्याययोरासीत् सत्तेति। परमस्य सत्तानिषेधप्रतिपादकैः प्रो० बेलवलकरप्रभृतिभिः विद्वद्वरेण्यैः ये प्रश्नाः समुत्थापिताः ते न केनापि इतो यावदुत्तरिताः। अथ च कथंस्वरूपात्मकौ वा एतावध्यायावास्ताम् इति तु न केनापि विवेचितम्।

नूतनः प्रकल्पः

सम्प्रति समुपलभ्यमानेषु चान्द्रप्रभृतिषु परवर्तिव्याकरणेषु महाराजभोजदेवप्रणीतं **'सरस्वतीकण्ठाभरणम्'** इत्याख्यं व्याकरणमपूर्ववैशिष्ट्यविद्योतितमास्ते। केवलमस्मिन्नेव च व्याकरणे स्वरवैदिकविधानप्रतिपादनपरोऽध्यायोऽधुना लभ्यते। व्याकरणं चेदं चान्द्रव्याकरण-

प्रभाप्रभासितमिति विस्तरेण प्रतिपादितं मया स्वकीये **'सरस्वतीकण्ठाभरण और सिद्धान्तकौमुदी का साङ्गोपाङ्ग विवेचन'** इत्याख्ये ग्रन्थे। चान्द्रसरस्वतीकण्ठाभरणयोस्तुलनात्मकाध्ययनेन विशेषतः सरस्वतीकण्ठाभरणस्य स्वरवैदिकाध्यायस्य (अष्टमाध्यायः) सूक्ष्माध्ययनेन चान्द्रान्तर्गतस्य लुप्ताध्यायस्य स्वरूपोऽभिनवतया स्फुटतया चावगम्यते इति मे मतिः। ये खलु प्रश्नाः प्रतिपक्षिभिः समुद्भाविताः ते तु समाहिता एव भविष्यन्ति। तद्यथा -

प्रतिपक्षिणामाक्षेपः चान्द्रे खलु **ट्यु** (3.2.76), **ठक्** (3.3.63), **ञ्य** (3.3.60) प्रभृतिषु प्रत्ययेषु स्वरसमुचिता अनुबन्धाः न सन्ति। सरस्वतीकण्ठाभरणेऽपि ते तथैव पठिताः (4.3.109, 211, 217) सन्ति। परं समेषामपि स्वरसमुन्नयनोपायो भोजदेवेन अष्टमे प्रतिपादितः।

तदेवं विषयोऽयं विस्तरेणाऽस्मिन् शोधालेखे प्रतिपादयिष्यते येन चान्द्रव्याकरणस्थयोः लुप्तस्वरवैदिकाध्याययोः पुनरुद्धारदिशि नूतनः पन्था आविष्कृतो भविष्यति . . .।

Is Rule Precedence in the Aṣṭādhyāyī Uniform?

Peter M. SCHARF

Debate continues concerning the degree to which Pāṇinian grammar systematically accounts for Sanskrit usage. Aside from questions of the degree to which various versions of Pāṇinian linguistic description correspond to the language in various dialects and periods of Sanskrit or to the language used in particular Sanskrit treatises, the competence of the rule set specified in the *Aṣṭādhyāyī* as the central element in a generative linguistic system has been challenged. Even that the grammar is generative in nature has been called into question, some viewing it as a partially ordered collection of rules to be applied *ad hoc* to check the validity of phrases selected by users of the grammar. One of the most difficult problems in judging the competence of the linguistic description is determining the precedence of rule application in the overlapping domain where rules have both independent and shared domains (*vipratiṣedha*). A fundamental element in determining whether the linguistic system specified in the *Aṣṭādhyāyī* is generative and the degree of its competence is whether knowledge of outcomes (*lakṣya*) is required to determine the correct application of rules (*lakṣaṇa*).

In my paper, "Rule Selection in the *Aṣṭādhyāyī*", or "Is Pāṇini's Grammar Mechanistic?", delivered at the 14th World Sanskrit Conference in Kyoto, 2009, I commented on the inadequacy of Patañjali's solution to cases of conflict — namely that the desired rule apply — and evaluated several other principles proposed as candidates

to determine rule precedence in cases of conflict (*vipratiṣedha*). Patañjali's solution was denigrated because of the fact that it requires knowledge of outcomes to select the more desired rule for application was viewed as a weakness in the linguistic description. While the other principles proposed together covered cases of conflict described in previous literature on the topic, none was suficient enough to determine rule precedence in all of the cases of conflict considered by itself. Nor was any principle apparent to determine which among the several principles should take priority where more than one could apply. The paper concluded that a solution to the problem of precedence in rule-application should evaluate a comprehensive spectrum of conflicting rules. Patañjali's solution that the desired rules apply in fact constitutes a weakness in linguistic description only if the priority of application of the same rules differs for the derivation of different forms. While one may fault Pāṇini for not making plain rule precedence in the *Aṣṭādhyāyī*, if the rule precedence Patañjali does make plain through explanation (*vyākhyāna*) is consistent regardless of the forms derived, there is no fault in his linguistic description. The present paper catalogues a comprehensive collection of cases of conflict and tests whether a specific precedence of rules applies uniformly throughout.

स वाचको विशेषाणां सम्भवाद् द्योतकोऽपि वा

सुबोध: शर्मा

अयं निबन्ध: निपातार्थविषयको विद्यते। निपातशब्द: निपातार्थविषये शास्त्रकाराणां विदुषां वैमत्यं भवति। केचन निपातानां द्योतकत्वं स्वीकुर्वन्ति। केचिच्च वाचकत्वम् अङ्गीकुर्वन्ति। केचिच्चोभयं द्योतकत्वं वाचकत्वञ्चाङ्गीकुर्वन्ति। केचिच्च केषाञ्चिद् निपातानां द्योतकत्वमेव, केषाञ्चिद् निपातानां वाचकत्वमेवेति। भाष्यकारो भगवान् पतञ्जलि: उपसर्गातिरिक्तनिपातानां द्योतकत्वं वाचकत्वञ्च स्वीकरोति। 'अव्ययं विभक्तीति' सूत्रे भाष्ये भाष्यकार: 'अव्ययार्था: इमे निर्दिश्यन्ते। एषु अर्थेषु यदव्ययं वर्तते तत्सुबन्तेन सह समस्यते' इति उक्तवान्। 'अव्ययार्था: इमे' इत्यनेन निपातानां वाचकत्वम् आयाति। उपसर्गाणान्तु द्योतकत्वमेवेति सूचितम् 'गतिर्गतौ' इति सूत्रे। 'हरतिक्रियां विशिनष्टि। इहापि तर्हि मन्द्रसाधना क्रियाऽऽङाभिव्यज्यते – 'आयाहि मन्द्रै' रिति, इत्यादिकथनेन उपसर्गाणां द्योतकता स्पष्टतयैव आयाति। यद्यपि निपातानां द्योतकत्वपक्ष एव कैय्यटेभ्यो रोचते। तथाऽपि उपसर्गातिरिक्तनिपातानां क्वचिद् वाचकत्वमपि समर्थयन्ति। हरदत्तादिमतेऽपि द्योतकत्वमेव निपातानाम्। श्रीमन्तो नागेशभट्टपादा यद्यपि उपसर्गातिरिक्तनिपातानां द्योतकत्वं वाचकत्वञ्चाङ्गीकुर्वन्ति। अमी हि 'अथ शब्दानुशासनम्' इति प्रघट्टके "उपसर्गातिरिक्तनिपातानां द्योतकवाचकत्वोभय-

स्वीकारस्याऽव्ययं विभक्तीति सूत्रे भाष्ये स्पष्टत्वात्। उपसर्गाणान्तु द्योतकत्वमेवेति स्पष्टं गतिर्गताविति सूत्रे भाष्ये इति तत्रैव निरूपयिष्याम:" इति वचनात्। तथापि भूयो भूय: द्योतकत्वपक्षसमर्थनात् एषामति द्योतकत्वपक्ष एवेष्ट:। नैयायिकानां मते उपसर्गाणां द्योतकत्वं तदितरनिपातानां तु वाचकत्वम् इति त्वर्धजरतीयानङ्गीकारेण परिहृतम्। निपातानां द्योत्यार्थकत्वे मीमांसकानामपि सम्मतिरस्त्येव। सन्देहापाकरणाय एव वाक्यप्रयोगनियमात्। नाम्न: आख्यातस्य वाचकभूतस्य प्रतिपाद्यो यो विषय:, तस्यैव द्योतकत्वमनयो: निपातोपसर्गयो: विद्यत इति। द्योतकत्ववादे शाकटायनमतम् अपि भवति - 'न निर्बद्धा: उपसर्गा: अर्थान्निराहुरिति शाकटायन:'। वाक्यपदीयकारास्तु क्वचित् निपातानां विशेषार्थद्योतकत्वम्। क्वचित् विशेषार्थवाचकत्वम्। क्वचिच्च सहितौ धातूपसर्गौ सहैव विशिष्टमर्थं ब्रूत इत्येवं पक्षत्रयेऽपि सम्मतिं दर्शयन्ति। श्रीमन्त: भट्टोजिदीक्षितमहानुभावा: निपातसामान्यस्य उपसर्गवत् वाचकत्वाभावं व्यवस्थापयन् द्योतकत्वं स्थिरीकरोति। अन्ततो गत्वा ते निपातमात्रस्य वाचकत्वमपि इति पक्षमपि अभिनन्दयन्ति। किन्तु केषाञ्चित् द्योतकत्वम् अन्येषान्तु वाचकत्वमिति नैयायिकोक्तम् अर्धजरतीयं न समीचीनम्।

वस्तुतस्तु - उपसर्गाणां वाचकत्वं न सम्भवति। तथाहि अन्वयव्यतिरेकाभ्यां जयादिर्धातुवाच्य:, प्रकर्षादिस्तु प्रादिवाच्य:। प्रादेरूपसर्गत्वं गतित्वञ्च क्रियायोग एव भवति एवञ्च उपसर्गाणां पृथक्सत्ताऽभावात् धातोरेव ते तेऽर्था: स्वीकृता: भवन्ति। उपसर्गास्तु द्योतका एव।

उपसर्गातिरिक्तनिपातास्तु केचिद् वाचका: केचिच्च द्योतका इति स्वीकर्तव्यम्। वाचका यथा - नञोऽभावो वाच्य:, नञर्था: षट्प्रकीर्तिता:, इवार्थ: सादृश्यम्, अन्ययोगव्यवच्छेदादि: एवकारार्थ:। सुजन: इत्यादौ यत्र क्रियावाचकाऽसमभिव्याहार: तत्रोपसर्गत्वाऽभावात् प्रादीनां निपतत्वात् वाचकत्वम्। अत एव 'प्रादय:' इति प्रादीनां निपातसंज्ञा क्रियते। तेन च 'स्वरानिपातमव्ययम्' अव्ययसंज्ञा भावति। अत एव तेषु अर्थेषु वर्तमानस्य अव्ययस्य अव्ययीभावसमासो भवति। निर्मक्षिकम् इत्यादौ निरित्यस्याभाववाचकता। उपकृष्णमित्यादौ च उप इत्यस्य समीपवाचकता। एवमेव 'आ नो दिवो वृहत: पर्वतात्' पर्वतादर्वाक् इत्यर्थबोध:। अत्र च 'आ' इति निपातस्य वाचकत्वं विना दिगर्थकशब्दयोगाऽभावेन पञ्चमीविभक्ति: कथं स्यात्। वाचकताऽपि निपातानां चत्वादिरूपानुपूर्वीरूपेणैव आस्थेया, सामान्यज्ञानं न विशेषबोधोपयोगीति न्यायात्। अत एव आनुपूर्वीरूपेण जानतां निपातत्वेनाजानतामपि बोधो भवत्येव।

एवञ्च सर्वेषां निपातानां द्योतकत्वम्, उपसर्गाणां द्योतकत्वं तदितरनिपातानां द्योतकत्वं वाचकत्वञ्चोभयम्, उपसर्गाणां द्योतकत्वमेव तदितरनिपातानां वाचकत्वमेव, अविशेषेण प्रादिचाद्युभयसाधारणं द्योतकत्वमेव वाचकत्वमेव वा इत्येते पक्षा उपर्युक्तव्याख्यानेन विवेचितम्।

वस्तुतस्तु अविशेषेण प्रादिचाद्युभयसाधारणं द्योतकत्वं वाचकत्वं वा लक्ष्यानुसारं स्वीकरणीयम् इत्यत्रैव शास्त्रकाराणामभिप्राय: प्रतिभाति। तदुक्तं हरिणा - स वाचको विशेषाणां सम्भवात् द्योतकोऽपि वा।। इति शम्।

Is it Possible that Kāryasiddhatva and Śāstrasiddhatva are not Mutually Exclusive?

Małgorzata SULICH-COWLEY

Pāṇini uses the term *asiddha* twice in his treatise in the rules A.8.2.1 *pūrvatrāsiddham* and A.6.1.86 *ṣatva-tukor asiddhaḥ*; and once he uses the term *asiddhavat* — A.6.4.22 *asiddhavad atrābhāt*. In all three places Patañjali in his *Mahābhāṣya* quotes Kātyāyana's *Vārttika* on the *sūtra* A.6.1.86 — *ādeśa-lakṣaṇa-pratiṣedhārtham utsarga-lakṣaṇabhāvārthañca* to explain the principles of *asiddha* and *asiddhavat*. Patañjali does not try to explain the suffix *vat* in *asiddhavat* and in the *Mahābhāṣya* never uses this term. Later tradition maintains that both terms should be interpreted as *asiddhavat*. It would mean, therefore, that the rule is treated as if it has not taken effect but actually it has.

The *asiddha* principle has been accepted to be the principle of order; it establishes the order in which the rule applies in the process of derivation. It is a strictly sequential order. It is not the case, however, in the section beginning with the *sūtra* A. 6.4.22. One could argue, following Prof. Kiparsky's opinion (Kiparsky: 1982), that the rules in the *Ābhīya* section are applied in any order, which on the one hand can prove a certain 'principle of order', whilst on the other it is a different type of ordering. Traditionally, there are two viewpoints as to what is subject to suspension: *kāryāsiddhatva* (the suspension of an operation) and *śāstrasiddhatva* (the suspension of a rule). Modern scholars and most of the traditional commentators accept that it is a rule itself, and not an operation, that is suspended in the process of derivation.

In my paper I will try to analyse these two viewpoints based on some examples from both, the *Ābhīya* and *Tripādī* sections and examine whether they are not mutually exclusive at all. I aim to see whether it is possible to interpret the *asiddhavat* and *asiddha* principles in the view of *kāryāsiddhatva* and *śāstrasiddhatva* respectively. I find this could be the solution where both terms mean 'suspension' yet they operate in a slightly different way.

Do the Uṇādi Sūtras Serve to Show that Every Sanskrit Word Derives from a Dhātu?

Stephen THOMPSON

The *Uṇādi Sūtras* are referred to by Pāṇini, yet are listed separately and may be considered as distinct. The *uṇādi pratyayas* headed by the *pratyaya uṇ*, etc. are similar to Pāṇini's *kr̥t pratyayas*, giving derivation mostly of such words as are not derived by the other *sūtra* of Pāṇini. No particular sense such as agent, object, etc. is mentioned in connection with these *pratyayas*, as Pāṇini has stated in (3.4.75).

They are however, *kr̥t pratyayas* under the general meaning of the *sūtra* (3.4.67) and are placed on a level with other *pratyayas* (7.2.9).

Although some scholars believe that the *uṇādi pratyayas* are given by a grammarian later than Pāṇini, as there are words like *tāmbūla* included in the list of *uṇādi* words, and there are many interpolated *sūtras*, still the *uṇādi* collection must be looked upon as an old one containing at least some pre-Pāṇinian material, which is definitely mentioned by Pāṇini in two different *sūtras*, namely *uṇādyo bahulam* (3.3.1 & 3.4.75). Some *pratyayas*, though there be no express injunction regarding them, are to be inferred as belonging to this class. The maxim with regard to the *pratyaya uṇ*, etc. (*MBh* 3.3.1. 2.136) "one may know from the result (as presented in the word) what are the indicatory letters which the *pratyaya* must have possessed in order to produce the result" looks like a frank admission of the arbitrary nature of these *pratyayas*, in contrast to most of Pāṇini's *pratyayas*. However many technical terms like *hrasva*, etc. are used in the same sense as in Pāṇini. The *anubandhas* are similarly used, suggesting a close kinship. However, Kātyāyana shows particular *sūtras* of Pāṇini (7.2.78) (8.3.59), etc. do not apply to *uṇādi* (4.226). Patañjali, apparently ascribing the collection to Śākaṭāyana in *MBh* (3.3.1), states on the strength of the *Vārttika* on 8.2.78 that these *pratyayas* and the words given in the *uṇādi* collection should not be considered as genuinely derived, as *avyutpanna*, underived, cf. (*MBh* on *P*. 1.1.16, 3.4.77). There is apparently a counter-statement also seen in the *Mahābhāṣya*: '*uṇādi* (should be looked upon) as *vyutpanna*, derived' representing the other view prevailing at the time. For a discussion in the *Bhāṣya* of 3.1.133 (*ṇvultr̥cau*) assumes that *tr̥c* is given the *anubandha c* in order to distinguish it from *tr̥* without the *anubandha*: if 3.1.133 introduced simply *tr̥* and 6.4.11 (*aptr̥ntr̥c . . .*) also referred to *tr̥* instead of *tr̥c*, the

latter would allow lengthening of the penultimate vowel not only in *kartārau, kartāraḥ, kartāram* (with *tṛc*) but also in terms such as *mātarau, mātaraḥ, mātaram*, which do not have *tṛc* but are considered to contain *tṛ*. An *uṇādi sūtra* (2.96: *naptṛneṣṭṛhotṛpotṛbhrātṛjāmātṛmātṛpitṛduhitṛ*) lists a set of bases ending with *-tṛ* that includes *mātṛ-*.

The paper will consider some of the many keywords like *oṁ, Brahman* and *Ātman*, requiring *uṇādi* for their derivation and assess their place amongst the other Pāṇinian *kṛt pratyayas*, seeking to evaluate their role in the Pāṇinian tradition as expressed through the *munitrya*.

Just a Cavil or Not

An Example of Outsider's Dispute on the Aṣṭādhyāyī

Yuki TOMONARI

As is well known, the tradition of Pāṇinian grammatical science (*Pāṇinīyavyākaraṇa*) obviously has it as a fundamental tenet that when the meaning of a *sūtra* is not clear and a doubt occurs, what should be reliable then is explanation or *vyākhyāna* given by Pāṇinian grammarians, but not by others. Through the very explanation, we will be assured that the meaning of the *sūtra* is certain and undoubtful. This principle is expressed in their primal *paribhāṣā*: *vyākhyānato viśeṣapratipattir na hi sandehād alakṣaṇam*. Grammarian's explanations, among which Patañjali's *Mahābhāṣya* is of the utmost fame and importance, cover those problems thoroughly, and as the result of those grammarian's efforts, it seems that there is no longer any more space for another dispute about *sūtras*. However, is this impression really shared by all?

It is not well known that there exist some other disputes which directly point out some problematic issues in the *Aṣṭādhyāyī*. For example, Prabhākara's *Bṛhatī ad Mīmaṁsāsūtra* 1.3.24-29 (this section of the *Mīmāṁsāsūtra* is called with the name of *Sādhuśabdaprayuktyadhikaraṇa* or with more commentary-oriented name, *Vyākaraṇādhikaraṇa*) has a series of criticism on the *Aṣṭādhyāyī* as a *pūrvapakṣa*. Jayanta Bhaṭṭa's *Nyāyamañjarī* also introduces a parallel *pūrvapakṣa* in the closing portion of its sixth *āhnika*. The main targets of these criticisms are technical terms or *saṁjñās*, such as *dhātu, prātipadika*, and each *kāraka*. These arguments mostly go along with what has been already considered in grammarian's works, e.g. *Mahābhāṣya*. However, there seem to be a few issues not dealt with in

those works yet. It is uncertain that as to whom this *pūrvapakṣa* belongs. Jayanta in his *uttarapakṣa* refers the *pūrvapakṣin* as 'caviling roguish scholar (*vaitaṇḍikapaṇḍitataskara*)'.

This paper will deal with the following three questions. First, whether those criticisms about *Aṣṭādhyāyī* are mere cavils (*vitaṇḍā*) or not? Second, to whom they should belong? Last of all, for what reason such criticisms were made? Considering these questions, this paper will throw some light upon the unrevealed part of the history of Pāṇinian grammatical science.

On the So-called Predicative Instrumental

Toru YAGI

The examples of the so-called predicative instrumental are enumerated, among others, in §67 and §237 of Speijer's *Sanskrit Syntax*, in §7.38 of Edgerton's *Buddhist Hybrid Sanskrit Grammar* or in §219, c) of Renou's *Grammaire Sanscrite*. Speijer seems to refer to *P*. 2.3.21 '*itthambhūtalakṣaṇe* (*tṛtīyā*18)' as the rule relevant to the present instrumental. On the other hand, Renou attributes the instrumental to *P*. 2.3.18 *kartṛkaraṇayos tṛtīyā*.

By the way, the former emends the manuscript reading *dūtena* to *dūtyena* (*Avadānaśataka* 325, note 3), setting aside §67 and referring to §237(cf. *BHSG* §7.38). With regard to the text reading *coreṇa*, Kangle notes that *coreṇa* obviously is used for *cauryeṇa* (*The Kauṭilīya Arthaśāstra*, pt. 2, 275). Further, Ghanaśyāma comments on the reading *paramārthena* (*Śakuntalā* II.18) as this: *paramārthena paramārthatveneti bhāvapradhāno nirdeśaḥ. ata eva malinaṁ pramārṣṭiti rājaśekharaḥ. tathā ca sarvam alīkam iti bhāvaḥ* (Poonam Pankaj Raval's *Abhijñāna-Śākuntalam*, 75).

In this paper I would like to examine the predicative instrumental, taking into account some teachers' opinion about *P*. 2.3.21 referred to by Nāgeśa: *kecit tu kamaṇḍalupāṇiśabdād atra tṛtīyāpattiḥ*. . . .

Nipātas

A Syntactical Analysis

K. YAMUNA

According to Pāṇini, *nipātas* are those words which do not denote a *dravya* and they are enumerated under the *sūtra 'cādayo 'sattve'*. *Nipātas* also come under the title *avyayas* so that the *sup-vibhaktis* denoting *kāraka, vacana* and *liṅga* and *āp*-suffixes denoting feminine gender are deleted from them. In other words, they are the words without any suffixes.

Subject-object-verb (SOV) is the general word order of sentence in the Sanskrit language. But being an inflexional language, Sanskrit admits a great freedom regarding its word order. But it is noted that the position of *nipātas* certainly affect the meaning of a sentence. In *Paramalaghumañjūṣā*, while discussing the meaning of *nipāta eva*, Nāgeśa shows how the meaning of a sentence changes when it is used at different places in a sentence. Mahimabhaṭṭa in his *Vyaktiviveka* discusses elaborately how a slight change in the order of many *nipātas* affect the beauty of the sentence and its meaning.

This syntactical problem of *nipātas* can be answered by the *dyotakatva* of *nipātas*. While Mīmāṁsakas, Naiyāyikas, Yāska and even Pāṇini consider *nipātas* as *vācakas* : Bhartṛhari, Bhaṭṭoji Dīkṣita, Kauntabhaṭṭa and Nāgeśabhaṭṭa accept the Dyotakatva of *nipātas*.

This paper tries to find out how *dyotakatva* of *nipātas* answers the problem of the position of *nipātas* in a sentence and also why the later grammarians shift from the *Vācakatva* of *nipātas* to their *dyotakatva*, namely looking to the problem from a syntactical view.

खण्डः ६

काव्यम् अलङ्कारशास्त्रञ्च

Section VI

Poetry, Drama and Aesthetics

Conveners

- Robert P. Goldman
- Natalia Lidova
- C. Rajendran

Lakṣmī in the Subhāṣita Collections

Vidyut AKLUJKAR

The portrayal of Goddess Lakṣmī in the Sanskrit Subhāṣita collections is strikingly different from the one found in the Śrī-Sūkta of the *Ṛgveda*, or the later Stotra literature of Sanskrit. In the Stotras Lakṣmī is extolled as the paradigm of Beauty, Grace and Prosperity whereas in the Subhāṣita collections she appears to be ungracious, fickle, cruel, and even dumb. Instead of describing her magnificent appearance or the splendour of her ornaments, or her divinity, the Subhāṣitas underscore her unusually contrary character and dwell on some unflattering traits of hers. Lakṣmī's wantonness, her hatred of virtuous people or her avoidance of wise people are highlighted in the Subhāṣitas. The Subhāṣita poets offer ingenious explanations for these traits of the goddess, drawing on some old myths of the birth of Lakṣmī and using humour and poetic license to entertain and offer memorable commentaries on life. However, Lakṣmī in the Stotra literature and Lakṣmī in the Subhāṣita collections appear to be a study in split personality.

My paper focuses on Lakṣmī in the Subhāṣitas and analyses the difference mentioned above with reference to varied collections such as *Subhāṣita-ratna-koṣa*, *Sūkti-muktāvalī*, *Subhāṣita-ratna-bhāṇḍāgāra*, and others. I trace historically the trend of the caricatures of Lakṣmī back to the most elaborate and ornate description of hers in the Sukanāsopadeśa of Bāṇa's *Kādambarī*. I discuss the answers given in the Subhāṣitas to the puzzlement over why the goddess has such a contrary nature. I show how the poets of the Subhāṣitas either sketch her as a lady of loose morals, or even if they call her a *pativratā*, a virtuous lady loyal to her husband, how they manage to dwell on her dumbness. I thereby delineate how the Subhāṣitas about Lakṣmī take on the colourings of a loaded, gender-specific discourse, as the explanations place the blame either on her ancestry, her siblings, or her own feminine nature. In passing, I also discuss the Subhāṣitas that dwell on the usual lack of social skills associated with female relationships.

While examining the portrayal/caricature of Lakṣmī in most collections of the Subhāṣitas, I offer my analysis as to why Lakṣmī's images in the Subhāṣita collections differ from those of hers in the Stotra literature with reference to the contexts of *bhakti* and of *nindā-stuti* or realism in poetry. In the end, I conclude by pointing out the one poetic stance which balances the two attitudes which denounce

Lakṣmī and defend her thereby linking the two genres of Subhāṣitas and Stotras.

Grammatical Speculations of Sanskrit Literary Critics

Pratap BANDYOPADHYAY

Literary criticism developed in India almost simultaneously with the literary art and came to be known as Alaṁkāraśāstra. In course of time it was greatly influenced by other branches of lore, the most prominent among them being grammar (Vyākaraṇa). Grammatical speculations have formed part of some works on Alaṁkāraśāstra like those of Bhāmaha and Vāmana, and separate works that have been composed on grammatical aberrations in literary works. One of the literary blemishes (*doṣa*) to be avoided by aspiring writers is *cyutasaṁskṛti* or grammatical error noted by critics. Certain cases of elliptical simile (*luptopamā*) follow grammatical rules of compound (*samāsa*) relating to the standard (*upamāna*) and object (*upameya*) of comparison.

Grammar turned out to be the philosophy in the hands of Bhartṛhari who developed his unique theory of Eternal Sound-Essence called *sphoṭa*. Ānandavardhana, the prince of Sanskrit literary critics, utilized this concept for his epoch-making theory of suggestion (*dhvani*) as the quintessence of literature (*kāvyātman*). His division of meaning (*artha*) into expressed (*vācya*) and suggested (*pratīyamāna*), leaving aside the indicated (*lakṣya*) is actually the position of the grammarian. Ānandavardhana explains the relation between the expressed and the suggested meanings of words on the analogy of that of meanings of the words and the sentence. It is the grammarians' contention that meaningful words are arranged in the form of a sentence in which the verb (*tiṅanta/kriyā*) is the most essential constituent.

All this shows how closely grammatical speculations are related to the Sanskrit literary criticism, though the scope of the two is different. It is significant that at the very outset of placing his arguments for establishing his unique concept of *dhvani* in *Dhvanyāloka* (I.13), Ānandavardhana pays high tribute to the grammarians saying: 'the foremost of the learned are the grammarians, since grammar lies at the basis of all the lores'.

कालिदासस्य महाकाव्ययोः सार्थकानां पाठभेदानां विशिष्टं कारणं मौलिकपाठानुसन्धानञ्च

वसन्तकुमारो भट्टः

कालिदासस्य द्वयोर्महाकाव्ययोः प्रकाशतां नीतः पाठो नैकैः पाठभेदैः प्रदूषितो दृश्यते। अशुद्धपाठः पाठान्तरो वा कथं संशोधनीय इत्यस्माकं समेषां जिज्ञासा। न केनापि समुपलब्धैकापि मातृका, या कालिदासस्य समकालिका स्यात्। अतो मौलिकपाठानुसन्धानाद् ऋते काव्यास्वादः काव्यपरीक्षणं वा समीचीनं प्रतिभाति।। अद्यतनीयस्य पाठकस्य कालिदासस्य च मध्ये विराजन्ते विदग्धा आलङ्कारिकाः, तत्श्च वल्लभदेवादयो व्याख्याकाराः, तत्श्च नैकेऽज्ञाताः प्रतिलिपिकर्तारः। अतो मूलपाठानुसन्धानमतीव दुष्करम्। पाठभेदानधिकृत्य विद्वांसो यदापि विचारणां कुर्वन्ति, तदा शुद्धीनां कारणं प्रतिलिपिकर्तृणाम् अज्ञानं यद्वा तेषामनवधानञ्च भवेदिति तैर्मन्यते। किन्तु कालिदासीयकाव्येषु नास्ति केवलमशुद्धीनां विजृम्भणम्, तत्र तु सार्थकानां पाठभेदानाम् एव जटाजूटः प्रवर्तते। अतः सार्थकस्य पाठान्तरस्य कारणं किमप्यन्यदेव स्यात्। अस्य निगूढस्य कारणस्यान्वेषणाय काव्यदोषविमर्शस्य विस्तारोऽवलोकनीय इति मे मतिः। यतो हि भामहादीनाम् आलङ्कारिकाणां ग्रन्थेषु ये ये काव्यदोषा विमृष्टाः, तेषाम् पर्यालोचनेन ज्ञायते यद् रघुवंश-कुमारसम्भवयोः ये ये पाठभेदाः सन्ति, ते सर्वे प्रायस्तेनैव काव्यदोषविमर्शेन प्रभाविताः जनिताश्च भवेयुः। भरतमुनेरारब्धो भामहादिभिरनुसृतः काव्यदोषविचारः व्यक्तिविवेककारेण पराकाष्ठां नीतः। महिमभट्टेन न केवलं कालिदासीयकाव्येषु दोषाविष्करणं कृतम्, किन्तु वैकल्पिकस्य पाठान्तरस्यापि बहुशः प्रस्तावो विहितः। एवं रीत्या समुद्घराटितेन मार्गेण प्रवृत्ताः केचिदज्ञातनामधारिणः कविम्मन्यमानाः कालिदासरसिकाः। तैश्च रघुवंश-कुमारसम्भवयोः यत्र कुत्रापि दोषदर्शनं कृतं तत्र सर्वत्रापि सार्थकस्य पाठान्तरस्योद्भावना कृता। एते पाठान्तराः गच्छता कालेन प्रतिलिपिकर्तृभिः मूलपाठे समाविष्टा इति सप्रमाणं कथयितुं पार्यते। टीकाकृद्भिश्चैते नूतनाविष्कृताः पाठान्तराः स्वीकृताः व्याख्याताश्चेत्यपि सोदाहरणं प्रतिपाद्यतेऽस्मिन् शोधपत्रे।। अत्र सप्रमाणं समुपस्थापितेयं परिकल्पना यदि स्वीक्रियते विद्वद्भिस्तर्हि कालिदासस्य महाकाव्ययोः मौलिकपाठानुसन्धानं सुकरं भविष्यति।।

Vṛttidairghya and Ease of Comprehension in Rūpa Gosvāmī's Stavamālā

David BUCHTA

Stavamālā is the collection of *bhakti* poems by Rūpa Gosvāmī (sixteenth century CE). Although Rūpa lived and wrote during what Sheldon Pollock calls the vernacular millennium, and although *bhakti* is often associated with vernacular literature, Rūpa Gosvāmī wrote exclusively in Sanskrit. Scholars such as Rebecca Manring have suggested various

motives for this language choice, including exclusivistic motives, given an assumption that Sanskrit was inaccessible for the masses in medieval India. However, following the scholarship on *Gītagovinda* (most recently by Sudipta Kaviraj) that highlights the closeness of Jayadeva's Sanskrit to Bengali, I will argue that Rūpa Gosvāmī continues to develop a style of Sanskrit that is relatively easily accessible to an audience without specialized knowledge of Sanskrit.

A significant part of the way this is done is through the extensive use of compounds. While *vṛttidairghya* (extensiveness of compounds) may intuitively seem to make a poem less easy to comprehend, it entails the elision (*luk*) of *vibhaktis* (case endings) that are specific to Sanskrit. Rūpa Gosvāmī uses this style especially in poems that retell Kṛṣṇa *līlās* from the *Bhāgavata Purāṇa*. This paper will examine these selections from these poems, comparing them to versions of the stories found in the *Bhāgavata Purāṇa*. The argument that I will present is that Rūpa Gosvāmī sought to 'translate' these poems into a more accessible style of Sanskrit. The comparison will look both at the content and the structure of the two versions of the story. Rūpa's poems, I will argue, highlight the naturalistic affection between Kṛṣṇa and his devotees to an even greater degree than the *Bhāgavata Purāṇa*. Furthermore, the metrical structure, the phonetic texture, and the linguistic features employed in the poems make these easier to understand, recite, and memorize. This allows them to serve as effective vehicles of transmitting the devotional theology and practice of the then newly developing Gauḍīya Vaiṣṇava tradition, in which Rūpa played a formative role.

Some Mysterious and Curious Weapons of the Great Indian Epics

Chandan Kumar CHAKRABORTY

The great Indian Epics, the *Rāmāyaṇa* and the *Mahābhārata* are, in fact, two great war narratives. Wars involve warriors, weapons and different war equipment.This is no different in respect of the *Rāmāyaṇa* and the *Mahābhārata*, also. References to various types of weapons, ordinary and extraordinary, are abundant in the texts of the Vedas, the Purāṇas, the Epics and even in the later literary works in Sanskrit. Scholars have taken interest in dealing with the art of war in ancient

India, and contextually discussed about various war materials as they were used in the battles. It is also a fact that newer thoughts and interpretations may emerge if we deeply look into the inherent meanings of many of those weapons of war leaving aside the primary meanings of them. Because emphasis on *bala* (power), as the most essential component for the protection of the state and the people, was laid by the thinkers from very early times, as a result the quest for the source of power, which began in ancient times, has got its relevance even today too for fulfilling the positive empirical need of the society.

Since the time of the *Ṛgveda*, the texts comprising the *mantras*, have unfolded different suggestions and meanings in the subsequent periods of the Brāhmaṇas, Upaniṣads and later the Sanskrit texts. The *mantras* of the *Ṛgveda*, for example, *catvāri śṛṅga trayo 'sya pada* or *catvāri vāk parimita padāni*, etc, suggest deeper thoughts besides their primary meanings, which the *Ṛgveda* itself has declared. Different scholars have interpreted the verses in different ways. We find that the abstract ideas of natural phenomena occurring in the Vedas, assumed different definite objective forms in the later period. The concept of the Vedic deities has got different interpretations in the 'Daivata Kanda' of Yāska's *Nirukta*. The weapons in the hands of the Vedic gods also may offer different senses. This idea may be supported by citing a verse from the '*Caṇḍī*' of the *Mārkaṇḍeya-Purāṇa* —

> *āyudhāni ca devānām yāni yāni sureśvara,*
> *macchaktayas-tadākārā-nyāyudhāni mamābhavan* |

Likewise some weapons mentioned in the Epics like the *brahmāstra*, various *cakras* like *dharmacakra, daṇḍacakra, kālacakra*, various *pāśas* as *dharmapāśa, kālapāśa* and *hala*, etc., hint at the fundamental powers of this creation on the pretext of mere weapons. The very name 'Brahmā' suggests the creator of this universe. Manifestation of this universe is the result of the supreme unlimited power of the creator. Such power of creation, sustenance and destruction are inherent in the Lord of creation, who is a harmonious combination of the three fundamental elements *sattva, rajas* and *tamas*. The magnitude of powers, accumulated in the creator, may be named *brahmāstra*, a weapon, as we find in the descriptions of the *Rāmāyaṇa* and the *Mahābhārata*. Many other mysterious and curious weapons of this kind will be discussed and interpreted in the paper.

Modernism and Sanskrit Literature

Shrutidhara CHAKRAVARTY

Modernism, in its broadest definition, is modern thought, character, or practice. If we take Modernism in this sense, then this topic can be analysed from two perspectives.

1. Whether in the modern times literary pieces are written in Sanskrit with modern themes.
2. Whether we find traces of modern concepts in traditional/ ancient Sanskrit literature.

It is not very difficult to find out the answer to the first point. In modern times also hundreds of dramas, novels, poems, etc. are written in Sanskrit language in India and abroad. Themes of most of these works are quite modern. Some of the themes concern the problems faced by the Indian society of modern times.

Compared to the first point, it is difficult to find out an answer to the second one. But a careful analysis of Sanskrit literature written in ancient India reveals that some concepts, which we claim to be modern, already existed in the ancient Sanskrit literature. For example, the concepts of Humanitarian Law, Concept of Communism, etc. can be found in Sanskrit literature of ancient times.

But, from a poetician's point of view, Modernism is a movement that took place in-between the later half of the nineteenth century and the first half of the twentieth century. At that time poeticians started thinking that it was not enough to represent life in poetry just as it was actually seen. Thus, Modernists say that there should be suggestion in poetry or that poetry should be suggestive and not objective.

It is interesting to note that this view was expressed in India in the ninth century itself. Poeticians like Ānandavardhana, Mammaṭa, Abhinavagupta, etc. called the suggestive poetry to be the best poetry. They named it as Dhvani Kāvya. Earlier than these poeticians there were some great poets like Kālidāsa and others who wrote beautiful suggestive poetry in Sanskrit. Suggestions, imageries and symbols emphasised by the modernists can be found even in the Vedic literature. Thus, Modernism existed in the traditional Sanskrit literature as well.

Development of the Arthāntaranyāsa

Indira CHATTERJEE

Arthāntaranyāsa is such a figure which is recognised by almost all Sanskrit rhetoricians and it is also true that this figure is of very frequent occurrence, next to *upamā*, *rūpaka* and *utprekṣā*. Therefore, a critical study on the evolution of the concept of this *alaṁkāra* may be very interesting and amusing.

The name *Arthāntaranyāsa* is derived in the *Ekāvali* like this: *arthyate iti arthaḥ prastutaḥ iti yāvat, anyaḥ arthaḥ arthāntaram, tasya nyāsaḥ*. In the commentary on *Sāhityadarpaṇa*, Haridāsa Siddhāntavāgīśa says, *arthāntarasya prastutetarārthasya nyāsaḥ sthāpanamiti vyutpattiḥ*. Such derivative meaning is reflected in many works like Bhāmaha's *Kāvyālaṁkāra*, Daṇḍin's *Kāvyādarśa*, Udbhaṭa's *Kāvyālaṁkārasārasaṁgraha*, Vāmana's *Kāvyālaṁkārasūtravṛtti*, etc. From all these definitions it is clear that the basic concept of *Arthāntaranyāsa* stands on a *sāmarthya-sāmarthaka-bhāva*.

The terms *sāmānya* and *viśeṣa* are first used by Rudraṭa in the definition of this *alaṁkāra* and afterwards by Mammaṭa, Ruyyaka, Hemacandra, Vidyādhara, Vidyānātha, Viśvanātha, Appaya Dīkṣita, Jagannātha, etc. So, it is also accepted that in this figure a general statement is supported by a special one or vice versa. This is a commonly known conception of the *Arthāntaranyāsa*.

But, Ruyyaka is the first rhetorician who includes the *sāmarthya-sāmarthaka-bhava* between *kārya* and *kāraṇa* too. In his opinion *Arthāntanyāsa* occurs also when an effect is justified by a cause or vice versa. But although this view is supported by two posterior rhetoricians Viśvanātha and Vidyānātha, it has been severely criticised by others.

If the classification of *alaṁkāras* is considered, we can notice that the rhetoricians are not unanimous in its classification. Bhoja considers it as an *ubhayālaṁkāra*, and not as an *arthālaṁkāra*. Rudraṭācārya includes it in *aupamyagata alaṁkāras* whereas Jagannātha considers it as one of the figures based upon *tarkanyāya*.

I shall endeavour to discuss all these matters in my proposed paper.

Classical Sanskrit Literature and Romance in Popular Hindi Cinema
A Brief Analysis of Some Motifs

Sabrina CIOLFI

As a cultural phenomenon, popular Hindi cinema has for some years now been attracting the keen attention of scholars in various fields of study. Particularly striking is the extraordinary popularity it has achieved in recent years, extending afar on a worldwide scale, making of the cinema an ambassador, as it were, and an ideal vehicle of the fundamental Indian traditional values. On the other hand, relatively little research seems to have gone into the aesthetics of this cinema, a direct offspring of India's cultural tradition.

From its very beginnings, Indian cinema has drawn inspiration from the styles, aesthetics and semiotics of a great variety of cultural forms that have followed one upon another in India over the centuries, often integrating them in various ways during the process of evolution, forming a vast cultural heritage. In general the influence of the classical tradition proves of fundamental importance in this process: from the great epic poems, recognised to have left profound traces in popular Indian thought and imaginings, to the ancient Sanskrit literature and drama.

Particularly interesting from this point of view is the theme of love and how it is represented in the cinema, in terms of the classical genre defined as "family drama". Apart from the distinctly conventional style of acting, the contemporary cinema of Bollywood clearly and persistently harks back to characteristics, themes and motifs belonging to the vast repertoire of the Indian classical tradition. My paper proposes to identify and to examine the conscious use of some motifs of classical Sanskrit literature in some of the most popular Hindi films of the 1990s and 2000s.

Rasābhinaya in Kerala Classical Theatre
Some Innovative Aspects

P.M. DAMODHARAN

Rasābhinaya enumerated by Bharata in *Nāṭyaśāstra* has been adapted all over India in classical dance forms and dramatic presentations. *Rasa* is discussed in detail in the sixth chapter of *Nāṭyaśāstra* and

rasābhinaya is mentioned in different contexts in chapters 8 to 14 in *Nāṭyaśāstra*.

Though the concepts of *rasa* and *rasābhinaya* in classical theatre have their base in *Nāṭyaśāstra*, some innovations in the field have been effected in Kerala theatre, especially in Kūṭiyāṭṭam and Kathakali which have helped to bring them into harmony with modern aesthetic sensibility. This has been mainly the result of some dedicated teachers and scholars in *Nāṭyaśāstra* and theatre of Koṭuṅṅallur Gurukula in Kerala. The Gurukula flourished at Koṭuṅṅallur in Thrissur district, Kerala, for about seven decades from 1860 to 1930. Scholars of the Koṭuṅṅallur royal family, Kochunni Thampuran and Bhagavatar Kunjunni Thampuran, were the main exponents of the art who applied this new practice in *rasābhinaya* in Kerala Theatre.

The main feature of this practice is the breath control by which sentiments like *śṛṅgara, vīra, raudra, śoka* can be more effectively presented on the stage. This is made fruitful by severe practice for months and years, controlling the food, setting the body in such a way that it becomes accustomed for presenting such acts and emotions, and by following higher levels of Yoga methods for mind control.

Some hints given by Bharata in *Nāṭyaśāstra* regarding the topic have been expanded by these great teachers by their vision, intuition and continued practical experiments which have become established practices of great theatrical effect in Kerala theatre at present. Great *gurus* of Kūṭiyāṭṭam and Kathakali, the late Mani Madhava Chakyar, Ammannur Madhava Chakyar, Paṭṭikamthodi Ravunni Menon and Thekkinkaṭṭil Ravunni Nair practised this on the stage very effectively after getting training from Koṭuṅṅallur Gurukula. Their committed disciple stalwarts on the stage at present such as Kalamandalam Sivan Namboothiri, Usha Nangyar, Kalamandalam Gopi, etc. continue this practice with more vigour and aesthetic effect. This is a clear proof to the fact that Kerala has adopted the principles of Bharata in their full spirit, at the same time effecting new innovations to make it more attractive, aesthetically perfect and theatrically extra impressive.

This paper is an attempt to reveal the salient features of this tradition propounded in Koṭuṅṅallur Gurukula and practised by the later great *gurus* in Kerala theatre even at present.

The present scholar, being a Kathakali artist himself, will demonstrate some important aspects of these features of *rasābhinaya* while presenting the paper.

Marriage, Its Customs and Rituals as Depicted in Śrīharṣa's Naiṣadhacaritam

Indrani DEKA

From the very early period of Indian civilization, the system of marriage contributed largely to the growth of the society. Marriage (*vivāha*) was looked as a religious practice. In the *Manusaṁhitā*, Manu has mentioned about eight forms of marriage. Those are — *Brāhma*, *Daiva*, *Ārṣa*, *Prājāpatya*, *Āsura*, *Gandharva*, *Rākṣasa* and *Paiśāca*.

In Śrīharṣa's *Naiṣadhacaritam* (an epic of the twelfth century containing 22 cantos) Damayantī's marriage ceremony (Damayantī was the daughter of Vidarbharāja Bhīma, and the *nāyikā* of the poem) was preceded by the *svayaṁvara* system (the *svayaṁvara* system is that type of selection process, where the bride selects her own husband from amongst a number of suitors. Generally this was done in presence of her relatives and brāhmaṇas, etc.), where she accepted Nala (the king of Niṣādha, and *nāyaka* of the poem) as her husband rejecting four gods, viz. Indra, Yama, Agni and Varuṇa and various kings in the presence of her father and brāhmaṇas. Yet it can be said that there was some influence of *Brāhma* form of marriage. As in the *Brahmavivāha*, the groom, i.e. Nala was invited and later he was respectfully welcomed to the ceremony by the father of the bride. In Śrīharṣa's *Naiṣadhacaritam* also, like any other Hindu marriage, we have found a variety of information about the marriage customs and rituals of that period. A special custom has been mentioned by the poet Śrīharṣa that the marriage would not take place if the bride and the groom belonged to the same *gotra*. A priest was appointed to perform all the nuptial rituals. In the marriage ritual, the groom was offered various valuable gifts by the father-in-law as a dowry. We have found a number of ceremonies which are said to be suggestive of various features in a marriage. A large group of ceremonies is symbolical in Hindu nuptial, e.g. joining of hands of the bride and the groom, knotting of garlands, etc. suggest the union of the couple. Some rituals are connected with the idea that some dangers are accompanying with every transitional period of life and these should be avoided by proper rites; some are performed to ward off the evil influences connected with the function. Thus, an attempt has been made in this paper to describe various customs and rituals associated with marriages as found during Śrīharṣa's time.

Recasting Poetry
Motifs from the Raghuvaṁśa Reshaped in Buddhaghoṣa's Padyacūḍāmaṇi

Marco FRANCESCHINI

The *Padyacūḍāmaṇi* is a Sanskrit *sargabandha* on the life of the Buddha, from his stay in the Tuṣita heaven, to his birth and life on the Earth as prince Siddhārtha up to his attainment of Enlightenment. The poem dates from approximately the ninth or tenth century CE, and was composed — possibly in southern India — by an otherwise unknown author named Buddhaghoṣa (merely a namesake of the Buddhist scholar active in Ceylon in the fifth century CE).

In spite of its being an excellent work of poetry — highly esteemed by A.K. Warder in his *Indian Kāvya Literature* — the *Padyacūḍāmaṇi* has never been studied in depth: my work, published in 2010, offers the first complete translation (into Italian, with critical apparatus).

As a *kāvya* 'biography' of the Buddha, we would expect a heavy influence of Aśvaghoṣa's *Buddhacarita* on it. Quite the contrary, Buddhaghoṣa's poetic model is Kālidāsa, especially his *Raghuvaṁśa*. The paper, after a short introduction to the most relevant features of the *Padyacūḍāmaṇi*, illustrates how Buddhaghoṣa — far from being a plagiarist or a mere imitator of Kālidāsa — borrows poetic themes and ideas from the *Raghuvaṁśa* and recasts them, giving life — as Warder puts it — to a 'flow of poetry made fresh and enjoyable by surprising fancies [. . .] spontaneous in a manner possible only for a genius'.

Poet as Seer, Poetry as Seen
Reflections on Visualization as a Critical Element in the Conceptualization of Kāvya

R.P. GOLDMAN

A reading of Sanskrit poetry, and poetry about the creation and performance of this poetry from its earliest beginnings with the stanzas of the *Ṛgveda*, through the formalization of the idea of poetry in the epics to the creation of the elaborate corpus of the formal Sanskrit literary canon reveals a profound concern with the visual. The ancient seers of the Vedas are just that, see-ers (*draṣṭā*, *ṛṣi*, *kavi*) who 'saw' the hymns. But in what sense does one 'see' poetry? An examination of

some Vedic hymns and passages from the *Rāmāyaṇa* and the *Mahābhārata* indicates that what the poet sees are the events and figures described in the poetry.

This focus on the visual as the essence of poetic creation and performance, it is argued here, carries through to the understanding of the reader's or auditor's experience of later formal poetic works such as poetry to be recited and heard (*śravya-kāvya*) as well as that which is to be appreciated both aurally and visually such as the various forms of poetic drama (*dṛśya-kāvya*) as exemplified in the works of authors such as Bhavabhūti and Māgha.

Rāgamālā
An Unheeded Text of Indian Musicology

Bisakha GOSWAMI

Restoration of relevant texts seems to be inevitable to have an idea of the gradual development of music through the ages. Here lies the importance of textual tradition side by side with the performing tradition of music since times immemorial. It needs no mention that, minute observation of textual works discloses all the complexities and hidden mysteries of the subject concerned. There lies a great similarity or harmony in the process of development in the field of musical history. It is only because music is a product of the finest feelings derived from the mental fabric of the humankind. Textual documents of Indian music manifest this harmony in many ways instead of diversity. Scholars brought up many similar thoughts during the analysis and classification of essential components like — *rāgas*, *tālas*, *gītas*, *mūrchanās*, *svara grāmas*, *vādyas* (musical instruments), *rasas* (application of aesthetic sentiments), etc. and there arose various doctrines regarding the classification of musical elements in India. Textual traditions thus adopted the distinct characteristics for expressing themselves. However, the process of developing new variations is considered as an indication of cultural enrichment. This variation of thoughts became more prominent later on while establishing the system of *rāga-rāginī* classification in India. Almost all the texts written in ancient and medieval India paid quite a little attention to the *rāga-rāginī* classification system. Doctrines of Hanumat, Brahmā, Someśvara and many such other scholars came up in this context. The vivid picture of the *rāga-rāginī* classification with

explanations is undoubtedly helpful for understanding the origin, development, position and importance of this culture on the broader canvas of the Indian culture. A host of renowned scholars have been successful in unfolding the profound mysteries of the concept of the *rāga-rāginī* classification with the help of available textual documents. However, the work is still far from completion due to lack of available information as a good number of texts on Indian musicology are still lying confined to manuscripts. *Rāgamālā*, a descriptive work on Indian *rāga-rāginīs* by Kṣemakarṇa belonging to the end of the medieval era, is one such unnoticed treasure. The work under discussion interestingly represents the existence of the earlier concept of the *rāga-rāginī* classification system. The present paper is therefore, sincerely aimed at bringing out the position of the said texts in the vast history of the Indian music.

पूर्णसरस्वतेः टिप्पणम्

सुप्ति कुमारः

रामकथामवलम्ब्य बृहदाकारनाट्यरचना अनर्घराघवम् अस्ति। अस्य रचनाकालः प्रायः ख्रिष्टीयनवम-शतकस्य प्रारम्भे समभवत्। मौद्गल्यगोत्रीयो मुरारिः वर्धमाङ्कस्तनुमती च तस्य पितरौ सप्ताङ्कमिदं नाटकम्। मुरारिः अस्य प्रणेता।

अनर्घराघवस्योपरि बह्व्यः टीकाः सन्ति। तत् यथा -

1. लक्ष्मीधरकृता इष्टार्थकल्पवल्ली
2. हरिहरकृता हरिहरदीक्षिती
3. रुचिपतिकृता टीका
4. पूर्णसरस्वतीकृतम् अनर्घराघवटिप्पणम्।

एतन्मध्ये पूर्णसरस्वतीकृतम् अनर्घराघवटिप्पणम् अन्यतमम्। कविर्हि क्रान्तदर्शी। स हि स्वमनोगतभावान् रुचिरया वाचा दुरूहपदयोजनया सूक्ष्मातिसूक्ष्मविचारेण रसगर्भनिर्भरतया च काव्यरसिकानां सविधे उपस्थापति परन्तु साधारणानां कृते भवति तत् सायाससाध्यम् अतः सर्वेषां बोधसौकर्याय केचन विद्वांसः तस्य काव्यस्य व्याख्यानं निर्मान्ति। तद्वदेव मुरारिविरचितस्य अनर्घराघव इति नाटकस्यापि केचन व्याख्यानग्रन्था विद्वद्भिर्लिखिताः। तेष्वन्यतमं अनर्घराघवटिप्पणम्। पूर्णसरस्वती न केवलं सुमहान् व्याख्याकर्ता। अपि तु कविरिति नाम्नाऽप्यभिधीयते।

ख्रीष्टीयत्रयोदशशतकस्यान्तिमभागादारभ्य पुनः ख्रीष्टीयचतुर्दशशतकस्यादिमभागपर्यन्तं स वर्तमान आसीदिति ज्ञायते।

पूर्णसरस्वतेः प्रकाशितानि प्रसिद्धव्याख्यानानि मेघदूतस्योपरि विद्यमाना 'विद्युल्लता' व्याख्या, मालतीमाधव–मधिकृत्य 'रसमञ्जरी', भक्तिमन्दाकिनी उपरि विद्यमाना विष्णुपदादिकेशान्तस्तोत्रं तथा च पूर्णसरस्वतेः प्रकाशितानि काव्यानि 'हंससन्देशः', 'कमलिनीराजहंसनाटकम्', 'ऋजुलघ्वी' चेति। एतान् ग्रन्थान्विहाय अनर्घराघवस्योपरि विद्यमानं व्याख्यानम् अप्रकाशितं यच्च मातृकायामेवोपलभ्यते। अस्याः मातृकायाः प्रतित्रयं केरलीये University Oriental MSS – मातृकालये उपलभ्यते। तानि च

1. 1012 A
2. C 1827 A
3. T 859

एतेषु 1012 A मातृका नष्टप्राया विद्यते। एतत् अतिरिच्य GOML मध्ये एका मातृका अस्ति।

डॉ. के. कुञ्ञुन्निराज्महाभागः अन्ये च विद्वांसः पूर्णसरस्वतीविषये लिखितवन्तः। ते सर्वेऽपि T 859 इति अङ्किता केवलं लघुटिप्पण्यात्मिकां टिप्पणम् इति अन्वर्थनामात्मिकी व्याख्यां जानन्ति। पूर्णसरस्वतीमहोदयस्यः व्याख्यानाभिज्ञाः अस्याः व्याख्यायाः कर्ता पूर्णसरस्वती वा इत्यत्र अवश्यमेव सन्दिग्धाः सन्ति। परन्तु इयञ्च व्याख्या तेनैव रचितेति मातृकाधारेण निर्धारयितुं शक्यते। पुष्पिकायाञ्च स्पष्टं यत् एषा व्याख्या पूर्णसरस्वतिना विरचितेति।

MS C 1827 A इति अङ्कितायाः मातृकायाः अवलोकनेन ज्ञायते यत् यं तस्य टिप्पणस्य विस्तृतं रूपमिति। अस्मिन् उपयुक्तांशाः उल्लिखिताः एवं मूलग्रन्थस्य प्रंशसापि वर्तते। अत एव पूर्णसरस्वतेः इतरव्याख्यानेषु उपयुक्तशैल्याः सादृश्यं अवलोक्यते। इदञ्च विस्तृतरूपमसम्पूर्णम् एवम् अनेन श्लोकेन अन्त्यं भजते –

प्रणम्य सच्चिदानन्दं पूर्णज्योतिर्निरञ्जनम्।
अनर्घराघवं नाम नाटकं व्याकरोम्यहम्।।

दशावतारचरिते कूर्मावतारः

मैत्रेयी कुमारी

औचित्यसम्प्रदायस्य संस्थापक आचार्यक्षेमेन्द्रविरचितं दशावतारचरितं प्रसिद्धं महाकाव्यमस्ति। अस्मिन् काव्ये भगवतः विष्णोः अवताराणां चर्चा एवं विधीयते –

'मत्स्यः कूर्मो वराहः पुरूषहरिवपुर्वामनो जामदग्न्यः।
काकुत्स्थः कंसहन्ता स च सुगतमुनिः कल्किनामा च विष्णुः।।
– *दशावतारचरितम्* १.२

विष्णोः दशसु अवतारेषु कूर्मावतारस्य विस्तृतं, क्रमबद्धं, सजीवं, रोचकञ्च वर्णनं कविना कृतमस्ति। उदाहरणस्वरूपं द्रष्टुं शक्नुमः –

यथार्थमाकर्ण्य सुधार्णवोक्तं, युक्तं विनिश्चित्य तथेति विष्णुः।
मन्थोद्यमे मन्दरधारणाय, द्वितीयरूपेण बभूव कूर्मः॥२.११॥

क्षिप्रस्य सावेगमथाच्युतेन सेहे भरं भूमिभृतः स कूर्मः।
नवेश्वरस्येव विशृंखलस्य स्वकार्यसिद्ध्यै मतिमान्विकारम्॥२.१३॥

इति स भगवान्विष्णुः कूर्माकृतिर्धृतभूधरः
सुरहितविधौ बद्धश्रद्धः सुधां विदधेऽम्बुधेः।
अविचलतया संसक्तानां परोपकृतिव्रतं
भवति महतां स्फीतोत्साहे मनागपि न श्रमः॥२.४०॥

अत्र वर्णनं प्राप्यते यत् देवासुरैः मन्दराचलेन सुधाप्तये समुद्रमन्थनायसमुद्यताः। मन्दराचलं धारयितुं विष्णुः कूर्मावतारं गृहीतवान्। समुद्रमन्थनात् गजराजः ऐरावतः, उच्चैःश्रवा हयः, कौस्तुभमणिः, पारिजातं, लक्ष्मीः कालकूटविषम्, अमृतं, चन्द्रमा इत्यादि अजायन्त। एवं कच्छपधारी भगवतः विष्णोः वर्णनं क्षेमेन्द्रेण सुष्ठुरूपेण दशावतारचरिते कृतमस्ति।

Where Abhinavagupta Set a Wrong Tradition

Vempaty KUTUMBA SASTRY

While commenting on the verse 'भ्रम धार्मिक विश्रब्धः' in the first *uddyota*, Abhinavagupta develops a thesis of four stages of meaning. Under stage one, the individual words give rise to the individual word-meanings through the functioning of *abhidhā*. Under stage two, the individual word-meanings get mutually construed to give rise to the sentential meaning through the functioning of *tātparya*. Under stage three, in the example 'सिंहो माणवकः' the incompatibility of identity of the lion with the *brahmacārin* is warded off by adopting the meaning 'lion-like' for the word 'lion' through the functioning of *lakṣaṇā*. Under stage four, the purpose of employing *lakṣaṇā*, i.e. the valour of *brahmacārin* is suggested through the functioning of *vyañjanā*. During the said discussion he makes it clear more than once that the role of *tātparya* in the theory of meaning is only to give rise to the sentential meaning in the form of mutually related word-meanings. He also states clearly that *tātparya* ceases to exist once the individual word meanings become mutually related.

The entire tradition of *alaṁkārikā*s has followed his words as unchallengeable authority and repeated the same statement, except for one or two authors here and there.

What is the source of Abhinavagupta's conclusion on the role of

tātparya in the theory of meaning? Who were the first scholars to conceive the function *of tātparya*? What was their understanding of it? Is there any need to accept an *aparyavasitavṛtti* at all? If so, what is the role of *lakṣaṇā* and *vyañjanā* in the theory of meaning? What made Abhinavagupta to misunderstand the concept of *tātparya*? How to set the theory in its right perspective?

These and a few other questions related with the issue will be discussed in the present paper.

The World Enacted in a Game
The Concept of the Krīḍanīyaka in the Nāṭyaśāstra

Natalia LIDOVA

The idea of a perishing and reviving universe, according to which it appears and vanishes in a number of creations and catastrophes, represents one of the crucial mythologems of the post-Vedic era. Already at the source of this mythologem a close connection with the game is clearly discernible which found reflection in the symbolism of many Indian games, particularly the game of dice. The four sides of a dice, with respective 4, 3, 2 and 1 marks, considered the less auspicious in decreasing order, were named Kṛta, Tretā, Dvāpara and Kali — just as the four *yugas*, whose temporal duration repeated the proportions of a dice.

The game had always sacred connotations in the Indian culture. It was an inalienable part of many rites, particularly those taking place on the border of ritual periods or at the margins of cosmic cycles. In such transition time, casting dice was a practical way of questioning the universe about the divine will. Dice possessed spectacularly pronounced cosmogonic connotations as their casting not merely destroyed an old order of things but also created a series of fictitious worlds. After passing through all stages of renovation one of these worlds was recognized as final and, when the game was over, it could take a materialized form in actual earthly values.

In this paper I will try to substantiate a hypothesis that the Ancient Indian theatre, which was game *par excellence*, is one of the most significant fruits of the gaming activity, which in its turn determined the innermost essence of the mythologem of cyclic time. According to the myth in chapter I of the *Nāṭyaśāstra*, the theatre emerged in a

profound crisis on the watershed between the Krta and Tretā *yugas*, between the eras of Manu Svāyambhuva and Manu Vaivasvata, when, on gods' insistent request, Brahmā made a divine plaything, the *krīḍanīyaka*, destined to be a practical tool of salvation of the world. Thus a system of ideas of the world as fruit of the divine Game, characteristic of Indian culture, was actualized. The *Manu-Smṛti* says about this game: 'The *manvantaras* are innumerable, as well as creations and destructions [of the world]: as if playing, the Supreme Being makes them again and again' (*manvantarāṇy asaṁkhyāni sargaḥ saṁhāra eva ca / krīḍann ivaitat kurute parameṣṭhī punaḥ punaḥ*) (1.80).

Even the instant it was created, the *krīḍanīyaka* was the best of all playthings because it turned the thoroughly symbolic reality of the game into something concrete and figurative, endowing it with flesh. It was not for nothing that the gods asked Brahmā for something worth beholding and hearing. The *krīḍanīyaka* allowed to arrange the future world not as symbols and guesswork but as a total of practical details. It gave a visual idea of that world. If the result satisfied the makers, it could replace the old world and be accepted as the new image of reality. In fact, what Brahmā did on the gods' request was the ritual canon of the New Age — the Fifth Veda, which was also an all-embracing scenario of the future development of the world; a canon that arranged the new Being according to desired laws not random patterns.

The Problem Regarding the Date of Viśākhadatta

Divya MISHRA

There is quite a difference of opinion among scholars about the time of Viśākhadatta, the playwright of *Mudrārākṣasa*, a politics dominated play in the tradition of Sanskrit plays. Like other Sanskrit writers, Viśākhadatta also did not point out his time. The preface of his play mentions the names of his father and grandfather but this does not help in determining his time. The variant readings of the *bharatavākya* added further confusion to the complexities of the problem. In this scenario, there is no way but to base one's examination on the internal and external evidences in this regard. Indian and foreign scholars both relied on theses based on two types of evidence and I shall also examine their views on the basis of these two in this paper.

Prof. Jacobi accepted the date of lunar eclipse mentioned in the beginning of *Mudrārākṣasa* as 2 December 860 CE but the happening of this lunar eclipse on that date is not supported by any astronomical evidence. . . . On the ground of variant readings of Bharatavākya Prof. Jacobi concludes that Viśākhadatta lived at the time of Avantivarman, the then king of Kashmir. Dasgupta also follows Prof. Jacobi's view. Prof. Winternitz, accepting the reading Avantivarman used in the *bharatavākya* as authentic, determined the time of Viśākhadatta at the time of another Avantivarman, the king of Maukhari dynasty. This king of Maukhari dynasty ruled in the later half of the sixth century. Indian Scholar K.T. Tailanga, also arrives on the same conclusion.

Dr. Kielhorn puts Viśākhadatta between Bhāravi and Māgha, on the basis of an inscription of a Varmalāṭa king found at a place named Vasantagarh of Rajasthan.

Profs. Hillebrandt, Speyer and Towney hold the view that Viśākhadatta was a contemporary of Emperor Candragupta Vikramāditya of the Gupta dynasty. The time of Candragupta Vikramāditya is accepted between CE 375 and 413 by historians. Prof. Sten Konow also supports this view and according to these scholars Viśākhadatta was the contemporary of Kālidāsa. A.B. Keith and A.A. Macdonell oppose the view that *Mudrārākṣasa* was composed in the first half of the fifth century.

I found a manuscript in the Ranaveer Library at Jammu in which Pārthivodharmavartī is mentioned. Till now this version has never been considered by the earlier scholars while determining the date of Viśākhadatta. In this paper I will examine this version also.

Little Known Rhetorician Lokanātha and Post-Mammaṭan Poetics

Prafulla K. MISHRA

1. The post-Mammaṭan characteristics of poetics had three dimensions. The expansion, extension and compilation characteristics contributed *Sāhityadarpaṇa*, *Candrāloka*, *Kuvalayānanda* and *Rasagaṅgādhara*. The second phase is devoted to *kaviśikṣā* and the products of which are Deveśvarabhaṭṭa,

Kṣemendra, Gopīnātha Pātra, Jagannātha Miśra, Raghunātha Dāsa and many more. The third group is the commentary on the works.

2. The commentary on a commentary is not ordinarily found in poetics which is a curious phenomenon. Lokanātha Dīkṣita, a commentator of commentary of Odisha, belongs to the authors of the first and third category. As regards the compilation and extension category, he writes *Sāhityadarpaṇa* and a commentary on *Sāhityadarpaṇaprabhā* as *Sāhityadarpaṇaprabhā-sphūrti ṭīkā*.

   This paper lays special thrust on the above little known author Lokanātha on poetics who made significant contributions in the concerned field.

3. *Sāhityadarpaṇa*: This work has five chapters known as *prakāśa*. In this work, the author has set his own *kārikās* on the topics of: poet, poetry, cause of poetry, words and their power and three types of word power and suggestive meanings, *kāvya*, its division and a brief discussion of dramaturgy. Secondly, he writes on different types of *vibhāvas*, *anubhāvas* and *sañcārībhāvas*, besides, his exposition of *doṣa*, *rīti*, *guṇa* and *alaṁkāra* in detail.

   Though a digest type of work, *Sāhityādarśa* deserves the serious attention of scholars because of its independent viewpoints such as the acceptance of *anubhāva* and *sāttvikabhāva* as independent of everything not on the basis of *gobalivarda* logic.

4. *Sāhityadarpaṇaprabhāsphūrti ṭīkā*: This work is a commentary on the commentary of *Sāhityadarpaṇa* of Viśvanātha Kavirāja. The commentator is Gopīnātha Sūri the preceptor of Lokanātha. He is probably unique in writing a commentary on a commentary which is very ordinary in philosophical texts.

5. Both the works have very recently been published from the palm-leaf manuscripts available in Utkal University and the Orissa State Museum, Bhubaneswar. This could be more productive if any other manuscript is made available in the future.

   As regards the significance of Lokanātha, he is more open to Dhanañjaya and Dhanikas 'Daśarūpaka' than to the view of Viśvanātha who has a very distinct impact on the posterity.

The Contribution of Cirañjīva Bhaṭṭācārya

A Renowned Bengali Rhetorician, to the Development of Sanskrit Poetics

Bidisha MISRA

Bengal has produced a galaxy of scholars who have contributed to different fields of Sanskritic learning. Its contribution particularly to the arena of Sanskrit poetics is commendabale. Cirañjīva Bhaṭṭācārya also hailed from Bengal and his contribution for the development of Sanskrit poetics is remarkable.

Cirañjīva's real name was Rāmadeva or Bāmadeva, but he was better known by his pet name Cirañjīva. He was a renowned Naiyāyika as well as a poet of no less merit. The author's poetic talent has sufficiently been displayed by the fact that he has himself composed almost all the illustrative verses used in his works. His literary activity extended from the last quarter of the seventeenth century CE to the middle of the eighteenth century CE. Among his works *Kāvyavilāsa* is the most celebrated one. His other works are *Mādhavacampū*, *Vidvanmodataraṅgiṇī*, *Śṛṅgārataṭiṇī* and *Vṛttaratnāvalī*. He is also believed to have composed two other works named *Kalpalatā* and *Śivastotra*.

His work *Kāvyavilāsa* is constituted of two chapters called *Bhaṅgī*. The first chapter deals with definition, utility and cause of poetry. For these treatments he is mostly indebted to Mammaṭa and Jagannātha. In this chapter he has also dealt with nine *rasa*s with illustrations which are his own composition and show his extra-ordinary poetic talent. He has discarded the new theory of *māyārasa*, propounded by Bhānudatta in his *Rasataraṅgiṇī* and discussed whether *vipralambha śṛṅgāra* can be comprehended in *karuṇa*. In the second chapter he has enumerated and defined 89 *arthālaṁkāra*s. Cirañjīva has admitted some *alaṁkāras* like *prahasana, viṣādana, avajñā, pihita*, etc. which are not generally admitted by *ālaṁkārika*s. His classification of *apahnuti* and *atiśayokti* is also very interesting. He has discussed four *śabdālaṁkāra*s — *citra, anuprāsa, yamaka and punaruktapratīkāśa*. Thus his treatment of *rasa* and *alaṁkāra* creates interest among the critics. There is perhaps scarcely any work on poetics where *rasa* and *alaṁkāra* have been treated in a more clear and easy language. So it is a noteworthy *alaṁkāra* text produced from Bengal.

In this paper endeavour has been made to highlight Cirañjīva's unique contribution to the development of Sanskrit poetics.

श्रीमूलशंकरमाणिकलालयाज्ञिकविरचिते प्रतापविजयनाटके सङ्गीततत्त्वानि

शील निगम

आधुनिकनाटककार: श्रीमूलशंकरमाणिकलालयाज्ञिक: नवनवोन्मेषशालिनीप्रज्ञाविलक्षणकाव्य-प्रतिभासम्पन्न: गीर्वाणवाण्या: अनन्य: समुपासक: आसीत्। तेन आत्मन: नवनिर्मितकृतिभि: आधुनिकसंस्कृतसाहित्यं समृद्धं कृतम्। सुरभारत्या: परमोपासक: श्रीमूलशंकरमाणिकलालयाज्ञिक: अन्यै: विविधविषयै: सह सङ्गीतकलाया: सम्यक् ज्ञाता आसीत्

सङ्गीतरत्नाकरे कथितम्

"गीतं वाद्यं तथा नृत्यं त्रयं सङ्गीतमुच्यते"

याज्ञिकमहोदयेन त्रीणि नाटकानि रचितानि

1. प्रतापविजयम् 2. छत्रपतिसाम्राज्यम 3. संयोगितास्वरम् च।

श्रीयाज्ञिकस्य सर्वेषु नाटकेषु सङ्गीतं दृश्यते। श्रीयाज्ञिक: स्वनाटकेषु सुन्दरस्वरतालयुक्तं रागं समुपस्थापयति।

स: शास्त्रीयसङ्गीतस्वरूपस्य सम्यक् ज्ञाता आसीत्। गेयपदानां रचनासु तेन विविधा: रागा:, तालाश्च प्रयुक्ता:। सङ्गीतशास्त्रेषु इदं रागस्य लक्षणम् –

यो यं ध्वनिविशेषस्तु स्वरवर्णविभूषित:।
रञ्जको जनचित्तानां स राग: कथितो बुधै:।

प्रतापविजयमिति नाटकस्य प्रस्तावनायां नटी भीमपलासीरागमाश्रित्य सुमधुरं गायनं प्रस्तौति। महाराणाप्रतापस्य सेनाप्रयाणकाले वीररसपरिपूर्णं भूपालीरागं गीयते। सार्वभौम (अकबर) समक्षे नर्तकी जयजयवन्तीरागेण त्रितालेन गायति। षष्ठे अङ्के सार्वभौमराज्यस्य महान् गायक: तानसेन: नायकीकान्हड़ारागं प्रस्तौति। एवमेव नाटके सोहनीराग: भैरवीराग: हमीरराग: अपि गीता:। भीमपलासीरागस्य गायनसमय: मध्याह्न: अस्ति। भैरवीरागस्य समय: प्रात:काल: भूपालीहमीररागौ रात्रे: प्रथमप्रहरे सोहनीरागश्च रात्रौ निशीथकाले गीयते। सर्वे रागा: अतिकर्णप्रिया: मधुरा: च सन्ति।

एतै: रागप्रयोगै: स्पष्टं भवति यत् कवियाज्ञिक: सङ्गीतशास्त्रस्य महान् आचार्य: मर्मज्ञ: च आसीत्। तस्य ऐतिहासिकरचनासु देशभक्ति: सर्वत्र दृश्यते। सङ्गीतविधायां कवियाज्ञिकस्य असाधरण: अधिकार: अस्ति। आधुनिकनाटककारेषु स: अद्वितीय: नाटककार: अस्ति। तस्य रचनया संस्कृतंसङ्गीतं च अतीव समृद्धं बभूव।

Significance of Vedic Rituals in the Works of Kālidāsa

Ramesh Kumar PANDEY

Kālidāsa's poetry combines the sparkling transparency of expression and vivid plasticity of form with profound intimacy of the heart. He has been applauded for his simplicity, elegance and uncontrived art, acute observation of Nature and the vivid intimation of sensuous beauty, effective representation of human emotions and the wholeness of his cultural vision.

He belongs to an age of balanced sensibility in which reason and imagination, form and feeling are perfectly matched. This balance is not the result of a contrived or artificial balancing but the expression of an inner, intuitive wisdom which perceives not only the continuity of life on the earth but also the continuity of the earth and heaven. It sees the contradictions of mundane life and their transcendence through the transmutation of the heart. In the backdrop of the superficial appearance of sensuous beauty and passion, it beholds the dialecticity of their latent contradictions. *Meghadūta*, *Kumārasambhava* and *Abhijñānaśākuntala* bring out the theme of how impulsive love brings about disaster and requires to be purged by penance and self- infliction. *Raghuvaṁśa* focuses attention on the central problem of the dependence of power and good governance on the character of the rulers and on their ability to ensure worthy successors. His attitude towards life in totality is a product of the Vedic traditions. He is a worshipper of Śiva and he has equal reverence for Viṣṇu.

He has a total vision of life. All the four facets of life are equally important in his writings. These four facets are the childhood associated with the learning process (*brahmacarya*), the youth for enjoyment of senses (*gr̥hastha*), the retired life for getting detached from the household duties though without renouncing the companionship of the better half (*vānaprastha*) and the concluding phase marked by the practice of Yoga for getting merged into the All Self (*saṁnyāsa*). He stands at the juncture of an era which tries to assimilate the Vedic and the Āgamic world-views and the rituals. We find ample evidence of the Vedic ritual vocabulary as well as Āgamic rituals in his writings.

In this article, I have made a modest attempt to discuss the

significance of Vedic rituals found in the writings of Kavikulaguru Kālidāsa with certain observations in the conclusion.

श्री नीलकण्ठदीक्षितकृत 'कलिविडम्बनस्य' समीक्षा

सुरेखाबेन पटेल

संस्कृतसाहित्ये सप्तदशशतके नीलकण्ठनामा कविर्बभूव। तेन 'नीलकण्ठविजयचम्पूः', 'अन्यापदेशशतकम्', 'गङ्गावतरणं' नाम महाकाव्यम्, शिवलीलार्णवं नाम महाकाव्यम्, सभारञ्जनम् कलिविडम्बनम् च नाम्नी द्वे शतके इत्यादयो ग्रन्थाः रचिताः सन्ति। अत्र कलिविडम्बनम् नाम्नः शतकस्य मया समीक्षा कृता वर्तते। पुराणेषु कलिप्रभावः सुतरां प्राप्यते।

अत्र कलौ वादस्य स्वरूपम्, कलौ जनानां विडम्बना अध्ययनाध्यापनयोः दुष्परिस्थितिः, ज्योतिषि-चिकित्सक-मान्त्रिकाणां च धूर्तता, सत्यभाषिणां विषमा स्थितिः, गृहस्थकृते गृहिणी, तस्या भगिनीः, श्वसुरौ च तस्य जीवने केन्द्रस्थानभूताः दरीदृश्यन्ते। अपि च ऋणादानमधुना सुकरं जातं, परन्तु अधमर्णस्य विषमा स्थितिः, कृषकाणां दरिद्राणां च महती विडम्बना, भौतिकयुगेऽस्मिन् धनेनैव सामाजिकगौरवं, शठानां दुर्जनानां च कृते जनानां महती विडम्बना श्रोत्रियाणामवगणना इत्यादयः विषयाः अस्मिन् शतके निरूपिताः सन्ति।

एतान् विषयान् अधिकृत्य अत्र अस्य काव्यस्य समीक्षा मया कृता वर्तते।

Demystifying Poetry
The Hermeneutic Principles of Mahimabhaṭṭa

C. RAJENDRAN

The main point of contention between Ānandavardhana and Mahimabhaṭṭa centers around the process of the comprehension of the 'suggested' sense, viz. whether it is revealed by an inherent power of word and sense or it is deduced by an intelligent reader taking the poem as a clue and making use of the inputs received from the worldly experience (*loka*), scripture (*veda*) and direct experience (*adhyātma*). While the former, subscribing to the first view postulates the power of 'suggestion' (*vyañjanā*) to account for the unexpressed meaning, the latter, postulating an inferential process (*anumāna*) on the part of the reader maintains that no such postulation is necessary. He declares that all the instances of suggestive poetry could be explained in the light of the process of inference. There have been heated discussions

on the linguistic/philosophical implications of Mahimabhaṭṭa's theory in later discourses of poetics, but no serious attempt has so far been made to scrutinize the hermeneutical principles adopted by Ānandavardhana and Abhinavagupta, his celebrated commentator on one hand and by Mahimabhaṭṭa on the other. It is important to ask if Mahimabhaṭṭa achieves the results of the *dhvani* theory by applying his theory of *anumāna* on poetry or if there are points of divergence in his approach from that of the *dhvani* theory. Do the same verses, for example, mean the same thing to both or do they disagree in details? This would help one to assess if the process of *anumāna* could be regarded as a viable substitute for the process of *vyañjanā*. The present paper is an attempt to analyze the alternate reading process outlined by Mahimabhaṭṭa in his explication of the examples of *dhvani* as given by Ānandavardhana with a view to contrasting his view with that of Ānandavardhana and Abhinavagupta. This would help one to approach the problem whether poetry is an entirely structured program leading a reader step by step to a predetermined meaning or if the imagination of the reader has any role in it. Can poetry be thoroughly demystified or, are there areas which defy a purely logical analysis?

Could the Pacified Monks and Nuns of the Thera-Therīgāthā Have 'Inaugurated' the Kāvya?

A New Preliminary Hypothesis

Daniela ROSSELLA

In keeping with my current researches, partly disclosed in the papers presented during past WSCs and other symposia, I will try to demonstrate, through a systematic analysis of the *Thera-Therīgāthās*, that exactly in these ancient Buddhist stanzas (considered as the most eminent precedent of the *kāvya*) it is possible to trace the true origins of this celebrated Indian literary genre: in brief, I intend to show that the Buddhist monk-poets laid the bases for the *kāvya*, which, therefore, could be born in a religious milieu. On the contrary, the profane origin of the *kāvya* is nowadays undiscussed, also on the basis of the conjecture that the *gāthās*' authors were inspired, specifically into the so-called 'rain-poems', by a popular production with a secular and amorous tone. Unfortunately, nothing of this production remains: thus, we

cannot postulate that 'the old people' were devoted to singing exclusively the love and not (also, at least) themes having a religious, magical, heroic slant.

This hypothesis also implies that the *śānta rasa* (that Abhinavagupta will consider as the most important) should be placed at the origin of *kāvya*. Moreover, only with the partial exception of the *Sattasai*, all the first extant *kāvya*-texts are not characterized by the *śṛṅgāra rasa*, often considered as 'key-motive of *kāvya*' due to supposed secular origins of the 'Art-Literature'.

In fact, the *Bṛhatkathā*, in Somadeva's words, evokes the *adbhuta rasa* before the sublime divine game of creation; Aśvaghoṣa, in his *mahākāvyas*, openly maintains that he has 'told the Truth under the pretext of art'; and the *Rāmāyaṇa*, whose style can be set on the boundary between *itihāsa* and *kāvya*, is defined by Vālmīki also as *ārṣa*, that is 'belonging to the tradition of *ṛṣis*', a definition implying both the eminence of the poetic values and the sacredness connected to its dhārmic purposes.

Then, the theatre, whose first evidences are represented by Aśvaghoṣa's fragments, claims a divine origin and also defines itself as the 'Fifth Veda', i.e. essentially, an instrument of moral elevation and salvation for the 'banned'. Finally, if we think that *rasa* aims at evoking a gleam, even if momentary, of *mokṣa* (or *nirvāṇa*) it seems a bit arduous to define the *kāvya* as 'profane' and 'secular'. I will also present unpublished tables deduced from the *Thera-Therīgāthās*, so as to illustrate, also in terms of figures of speech, how these stanzas contain stylistic features destined to characterize the mature *kāvya*.

Nothing but a Sub-version?

A Preliminary Study of Vallabhadāsa's Recension of the Vetāla-pañcaviṁśati

Adheesh SATHAYE

The *Vetāla-pañcaviṁśati*, or 'The 25 Tales of the Animated Corpse', is a work of Sanskrit story literature dating to at least the eleventh century CE, and found in five major manuscript recensions — the most popular being that of Śivadāsa. While four of these have been edited, the fifth, the recension of Vallabhadāsa, has received little attention — perhaps in no small part due to Murray Emeneau's frank dismissal of

this text as 'nothing but a sub-version of Śivadāsa, if it may be dignified with even as much independence as this'.

As an initial step in producing a critical edition of the Vallabhadāsa recension — as well as a comparative edition of the entire *VP* corpus — this paper will take a closer look at the relationship between Vallabhadāsa and Śivadāsa. I will compare the text of one Vallabhadāsa MS located in the Bhandarkar Oriental Research Institute with Heinrich Uhle's (1881) edition of Śivadāsa's *VP*, in order to understand why, if he is indeed closely derivative of Śivadāsa, is Vallabhadāsa's version at all different from the 'master' text?

Vallabhadāsa's text exhibits two important divergences from Śivadāsa: first, the addition of one extra story — a version of the international 'Judgment of Solomon' tale — and a breakdown of outer frame narrative (King Vikrama's assistance in the mysterious tantric rites of the mendicant Kṣāntiśīla) at the end of the collection. In Śivadāsa's original ending, King Vikrama tricks the tantric mendicant, physically kills him, and seizes his magic power — thus presenting a somewhat problematic portrait of an otherwise noble king. The erasure of this scene, I will suggest, indicates a certain degree of dissatisfaction on the part of Vallabhadāsa with this characterization of King Vikrama. The changes he introduces, I argue, serve to reinterpret Śivadāsa's recension without dramatically impacting the received text of this master version. Taking such subtle transformations more seriously will allow us to get a clearer picture of how and why manuscript recensions evolve in the first place, and to begin to understand the 'fluidity' involved within the manuscript traditions of Sanskrit story literature.

भामह-दण्डि-सम्मतभाविकत्वप्रबन्धगुणस्य वक्रोक्तिजीविते विकासक्रमः

अमिता शर्मा

भामहाचार्येण काव्यालङ्कारस्य तृतीयपरिच्छेदे येऽलङ्कारा परिगणितास्तेषु भाविकत्वमप्यस्ति- 'भाविकत्वं च निजगुरलङ्कारं सुमेधसः' – ३.४१ अलङ्कारस्यास्य वैशिष्ट्यमिदं यदेष शब्दालङ्कारोऽर्थालङ्कारो वा नास्ति। भाविकत्वं लक्षयताऽनेनोक्तं यदयमलङ्कारः प्रबन्ध-विषयकोऽस्ति –

भाविकत्वमिति प्राहुः प्रबन्धविषयं गुणम्।
प्रत्यक्षा इव दृश्यन्ते यत्रार्था भूतभाविनः।। ३.५२

चित्रोदात्ताद्भुतार्थत्वं कथायाः स्वभिनीतता।
शब्दानाकूलता चेति तस्य हेतुं प्रचक्षते ।। ३.५३

यस्मिन् प्रबन्धे भूताः भाविनश्चार्थाः प्रत्यक्षा इव दृश्यन्ते तत्रालङ्कारोऽयं विद्यते अस्य हतुतया पञ्चतत्त्वानि आकलितानि भामहेन। यथा हि चित्रार्थत्वम्, उदात्तार्थत्वम्, अद्भुतार्थत्वं, कथायाः सुविभक्तता सुबोधता च, वाचामनाकुलता झगित्यर्थप्रतीतिकारिता वा। भामहाचार्येण भाविकत्वस्य लक्षणं कारिकाद्वयेन स्पष्टमेवोपवृंहितम् –

इतिवृत्तप्रयुक्तेऽपि कथावैचित्र्यवर्त्मनि।
उत्पाद्यलवलावण्यादन्या भवति वक्रता।। ४.३

तथा, यथा बन्धस्य सकलस्यापि जीवितम्।
भाति करणं काष्ठाधिरूढरसनिर्भरम् ।। ४.४

अभिज्ञानशाकुन्तलात् विभिन्नानि उदाहरणानि प्रदाय सङ्कल्पनेयं स्पष्टीकृता। ये श्लोका अत्रोद्धृताः तेषु वस्तुतः 'प्रत्यक्ष इव दृश्यन्ते यत्रार्था भूतभाविनः' भामहाचार्यस्य भावोऽयं स्फुटतया प्रतीयते। भामहाचार्येण हेतुरूपेण यानि तत्त्वान्युल्लिखितानि तान्यप्यत्राविर्भावितानि। काव्यादर्शे आचार्यदण्डिनाप्यलङ्कारोऽयं प्रबन्धालङ्कारतया प्रदर्शितः –

तद्भाविकमिति प्राहुः प्रबन्धविषयं गुणम्।
भावः कवेरभिप्रायः काव्येष्वासिद्धिसंस्थितः।। २.३६४

परस्परोपकारित्वं सर्वेषां वस्तुपर्वणाम्।
विशेषणानां व्यर्थानामक्रियास्थानवर्णना।। २.३६५

व्यक्तिरुक्तिक्रमबलाद् गम्भीरस्यापि वस्तुनः।
भावायत्तमिदं सर्वमिति तद्भाविकं विदुः।। २.३६६

अत्र 'भावः कवेरभिप्रायः' सम्पूर्णे प्रबन्धे प्रतिभासते। इतिवृत्तस्य सर्वेषां पर्वणां उपकार्योपकारकभावेन स्थितिः, अवसरे वर्णनविस्तरः अनवसरे च विस्तारस्य परित्यागः गूढस्यापि वस्तुनः वचनोपन्यासक्रमसामर्थ्यादभिव्यञ्जना एतेषां सर्वेषामपि कवेरभिप्रायरूपाणां भावानां भावालङ्काररूपता भवति।

परवर्तिकाव्यशास्त्रज्ञैरुद्भटमम्मटादिभिः भामहाचार्यस्य सङ्कल्पनामाश्रित्यालङ्कारस्य लक्षणं कृतम्। परं कुन्तकाचार्येण स्वकीये वक्रोक्तिजीवितम् इति नाम्नि ग्रन्थे दण्डिनः सङ्कल्पनेयमतीव चारुतया प्रकरणवक्रता प्रबन्धवक्रता चेति वाच्यवक्रताया भेदद्वयरूपेणोनिबद्धा। यथा हि -

यत्र निर्यन्त्रणोत्साहपरिस्पन्दोपशोभिनी।
व्यावृत्तिर्व्यवहर्तॄणां स्वाशयोल्लेखशालिनी।। ४.१

अव्यामूलादनाशंक्यसमुत्थाने मनोरथे।
काप्युन्मीलति निःसीमा सा प्रबन्धांशववक्रता। ४.२

अत्र 'भाव: कवेरभिप्राय:' दण्डिनो मतमिदं सुस्पष्टरूपेण भासते। वस्तुन: पर्वणां परस्परोपकारभावो भवतीत्यपि प्रकरणवक्रता प्रकाररूपेणाविष्करोति कुन्तक: -

प्रबन्धस्यैकदेशानां फलबन्धानुबन्धवान्।
उपकार्योपकर्तृत्वपरिस्पन्द: परिस्फुरत्।। ४५

इत्थं वक्रोक्तिजीविते वाच्यवक्रताया: प्रकारद्वयेन भामहदण्डिनो: भाविकालङ्कारस्य सङ्कल्पना स्फुटतया समुद्घाटिता इत्येव प्रतिपाद्यमस्त्यस्य शोधपत्रस्य।

संस्कृतकाव्यशास्त्रे मातृगुप्तस्य अवदानम्

अरुण शर्मा

भारतीयकाव्यशास्त्रस्य समृद्धपरम्परायाम् आचार्यमातृगुप्तस्य नाम उल्लेखनीयमस्ति। मातृगुप्तप्रणीत: कोऽपि सर्वाङ्गपूर्ण: काव्शास्त्रीयो ग्रन्थो नैव समुपलभ्यते, किन्तु नैकै: टीकाकारै: स्व-स्व-टीकासु मातृगुप्तस्य मतानि बहुश उद्ध्रियन्ते। मातृगुप्तस्य जीवनस्थितिकालविषयक: परिचय: तिमिराच्छन्नो नैव विद्यते। राजतरंगिणीकार: कल्हणो मातृगुप्तस्य जीवनं विस्तरेण विशदयति। तदनुसारेण मातृगुप्तो हर्षवर्धनस्य (ई. 606-647) सभाकविरासीत्। मातृगुप्तस्य प्रतिभाबलेन प्रभावितो हर्षवर्धन: तं कश्मीरप्रदेशस्य शासकं न्ययोजयत्।

टीकाकारैरनेकत्र समुद्धृतानि उद्धरणानि समाश्रित्य मातृगुप्तस्य काव्यशास्त्रीयकौशलस्य आकलनं कर्तुं शक्यते। राघवभट्टेन अभिज्ञानशाकुन्तलस्य टीकायाम् अथ च वासुदेवेन कर्पूरमञ्जर्या: टीकायां मातृगुप्तो नाट्शास्त्रित्वेन उद्धृतो विद्यते। सुन्दरमिश्रोऽपि स्वकीये नाट्यप्रदीप आचार्यं मातृगुप्तं स्मरति। अभिनवगुप्तप्रणीतायाम् अभिनवभारत्याम् अथ च कुन्तकप्रणीते वक्रोक्तिजीवितेऽपि मातृगुप्तस्य द्वित्राणि मतानि उल्लिख्यन्ते। सर्वानन्दोऽपि अमरटीकासर्वस्वे षट्सु स्थानेषु, रंगनाथश्च विक्रमोर्वशीयटीकायाम् एकोनविंशतिस्थलेषु मातृगुप्तस्य विविधानि मतानि समुद्धरत:। भावप्रकाशने शारदातनयेन, नाटकलक्षणरत्नकोशे सागरनन्दिना, शार्ङ्गदेवेन च आचार्यमातृगुप्तस्य नैकानि काव्यशास्त्रीयानि मतानि स्फुटकपद्यानि च उद्धृतानि विद्यन्ते। एतै: टीकाकारै: उद्धृतानि मातृगुप्तस्य मतानि समीक्ष्य इदं सुनिपुणं निश्चेतुं शक्यते यद् आचार्येण मातृगुप्तेन नाट्यशास्त्रीय: कोऽपि मौलिको ग्रन्थो विरचित असीद् य: सम्प्रति अनुपलब्ध एव विद्यते।

उपरिनिर्दिष्टैराचार्यै: समुद्धतानि विविधानि मतानि आधृत्य एव आचार्यमातृगुप्तस्य काव्यशास्त्रे नाट्यशास्त्रे वा यदपि अवदानमासीत् तदवदानं प्रकाशयितुं प्रवर्तिष्यते शोधपत्रमिदम्।

Concept of Beauty in Indian and Western Poetics

Hari Dutt SHARMA

Since times immemorial the soul of poetry has been a matter of discussion in Indian poetics. Sanskrit poeticians have deeply discussed different principles of literary criticism, i.e. *rasa, rīti, alaṁkāra, dhvani, vakrokti,* etc. and certainly the element of beauty is inherent in their roots. This element was called by the names *saundarya, camatkāra, cārutā, ramaṇīyatā,* etc. The word *saundarya* is not so widely analyzed in Sanskrit poetics, as the word 'beauty' in the Western poetics. The science of analyzing beauty was there and termed as 'Aesthetics'. The etymological meaning of the word *sundara* is one which melts the heart. So it keeps its relationship with *rasa* on account of this melting. While Vāmana defines *alaṁkāra* as the element of *saundarya*, at the same time *dhvanivādins* have repeatedly emphasized on *cārutā* and *lāvaṇya.* The doctrine of *vakrokti* stands on the strong pillar of beauty. The concept of beauty is the root of the concept of bliss and ecstasy. In Western poetics also, the element of beauty has been a central point of discussion. First of all Plato gave a spiritual analysis of beauty. This opinion was followed by Augustine, Kant and Hegel, etc. Besides the spiritual analysis, beauty in art was interpreted in objective form also. The followers of this theory, Herbert, Aquinas, etc. do mean that beauty is an object, not a spirit. There is a third category of thinkers who believe beauty to be a pleasing and happy experience. Protagonists of this idea are Grant, Allen, Richards, Darwin and Freud, etc. This theory of impassioned effect on beauty is similar to the doctrine of *śṛṅgāra* as proposed by Bhoja. Joy or pleasure is an inevitable sign of beauty, and it has been termed as *cāru* and *ramaṇīya* in Sanskrit poetics. This *ramaṇīyatā tattva* or element of beauty is found in *rasa*. It is always present in interpretations of *dhvani, alaṁkāra* and *vakrokti* doctrines. Thus the element of beauty is, somehow or the other, a meeting point of the both, Indian as well as Western poetics.

भावाभासस्य काव्ये महत्त्वम्

केदारनाथशर्मा

रसभावयोः सदृशमेव रसाभासभावाभासावापि काव्यस्य महत्त्वपूर्णतत्त्वे भवतः। रसभावौ शुद्धौ निर्मलौ च भवतः। रसे भावे वाऽनौचित्यस्य संस्पर्शः न भवति परन्तु रसाभासे भावाभासे च अनौचित्यस्य स्थितिरनिवार्या भवति। भावसामग्रीषु शास्त्रविरुद्धत्वम्, लोकाचारहीनत्वम्, अस्वभाविकत्वं च सहृदयनां हृदये अनौचित्यानुभवं जनयन्ति येन भावाभावस्य अभिव्यक्तिर्भवति। अनौचित्यसम्पृक्तोऽपि भावाभास आस्वाद्यत्वेन उत्तमकाव्यस्यैव विषयः। भावाभासस्य वर्णने सर्वैरपि संस्कृतकाव्याचार्यैः अनौचित्यमेव तस्य आधारत्वेन स्वीकृतम् –

तदाभासा अनौचित्यप्रवर्तिताः। तदाभासा रसाभासा भावाभासश्च। (मम्मट) भावाभासस्तु भावानामनौचित्यप्रवर्तने। – (राजचूडामणि)

एवमेव अभिनवगुप्त-रुय्यक-हेमचन्द्र-जयदेव-विश्वनाथ-शिङ्गभूपाल-अप्यदीक्षित-जगन्नाथाच्युताचार्यादिभिराचार्यैरपि भावाभावसस्य मूले अनौचित्यमेव स्वीकृतम्। अनौचित्यं च लोकशास्त्रादिविरुद्धवर्णनाश्रितम्। अत्र एतत् अवधारणीयं भवति यत् भावाभासस्य विषयक्षेत्रं रस-भावापेक्षया विपुलतरं विद्यते। प्रस्तुतशोधपत्रे अभिनवगुप्तादि पूर्वोक्ताचार्याणां भावाभासविषयकं मतं संगृह्य दृष्टान्तादिनिर्देशपुरस्सरं भावाभासस्य काव्यनाट्यादिषु उपयोगित्वं महत्त्वं अनिवार्यत्वं च प्रतिपादयिष्यते।

The Cātaka Legend as Anyokti and Kavisamaya in the Rare, Unpublished Manuscript Cātakāṣṭakam

Sundari SIDDHARTHA

An unpublished manuscript of a poem *Cātakāṣṭakam* in Devanāgarī is in the Adyar Library. The note at the end of the Ms dated 01.04.1951 says — copied from the Bengali Ms of the Adyar Library.

The catalogue mentions — "This appears to be the only known Ms of the poem. But this is different from the poem of the same name edited by Haeberlin" (*Anthology*, Calcutta 1847).

The poem has eight verses composed in different metres, viz. *anuṣṭubh* (2), *mālinī* (1), *śārdulavikrīḍitam* (2), *vasanta tilakā* (1), *rathoddhatā* (1) and one in *viṣamavṛtta*. It expresses in a pleasing style, the popular fancies which have become associated with the bird. Sanskrit poets (and others too) have used their astute observation and imagination to depict nature, birds, animals, etc., with features typically their own.

Rājaśekhara describes this beautiful tool of the poets, Kavisamaya, as "traditionally prevalent ideas which were unshackled by the earthly norms" (*aśāstrīyamalaukikaṁ ca paramparayatam yam ārtham upanibadhnananti kavayaḥ saḥ kavisamayaḥ*).

The facts that gave rise to these fictional features make for quite an interesting study. In the rainy season, which is their breeding time, the male *cātaka*s are very vocal. Also these birds derive all the moisture they need, from caterpillars and various kinds of fig, etc. Hence they are not seen to visit the water. This has given rise to the myth that the *cātaka*s drink only raindrops. These interesting take-offs have given us some very poetically beautiful *anyokti* type of verses, of which this manuscript is an apt illustration.

Anyokti is the description of something, similar to, but generally unconnected with the thing that the poet wants to describe. The reader catches on to the suggestion targeted by the poet and relishes the poetic beauty. Relish or *rasa* being a subjective experience, the same verse may give rise to more than one suggested meaning, according to the perspective of the connoisseurs.

'Man' it is said, 'made God in his own image'. Likewise, *anyokti*s use the *cātaka* and such others to covertly convey the various characteristics of the humans, even while carrying concealed advice and lessons for them.

A few traits —

1. Like an ardent lover, *cātaka* too will not bother about the sufferings encountered. After all, the beloved is the only and the ultimate refuge.
2. Self-respect is generally accepted as a desirable trait. But when it borders on 'stubborn ego', it is a problem to reckon with. That, according to the poet, is so, in the case of the *cātaka* too.
3. Cloud is considered the benefactor, as it gives rain. But at times it is very harsh with the *cātaka* for no apparent fault of the bird. Why so? Fate? *Karma*? Of the *cātaka*?

That is the beauty of *anyokti*, which spreads out intriguingly in all the eight verses of this poem of an anonymous writer.

राजशेखरस्य काकुवक्रोक्तिमीमांसा

धर्मेन्द्रकुमारसिंहदेवः

राजशेखरो महाराष्ट्रदेशीयः। यायावरीयब्राह्मणवंशावतंसः। अकालजलदस्य महाकवेः प्रपौत्रः। पण्डितप्रवरस्य दर्दुकस्य च पुत्रः। जननी चास्य परमविदुषी शीलवती। परमपण्डिता चौहानवंशीया अवन्तीसुन्दरी नाम्नी राजन्यबाला चास्य धर्मपत्नी। समयश्चास्य दशमशतकस्य प्रथमे चरणे कल्पयितुं शक्यते। आसीच्चायं कान्यकुब्जेश्वरस्य महेन्द्रपालस्य सभापण्डितः। सम्प्रति कविवरस्य राजशेखरस्य पञ्च कृतयो विलसन्ति। तत्र काव्यमीमांसामधिकृत्य काकुवक्रोक्तिर्विचार-सरणिमवगाहते।

वक्रोक्तिसिद्धान्तस्य प्रतिष्ठापक आचार्यः कुन्तकः इति सुविदितमेव। वक्रोक्तिः काव्यजीवितम् इति तेषां समुद्घोषः। वक्रोक्तिं परिभाषयन् राजानकः कुन्तकः प्राह -

वक्रोक्तिरेव वैदग्ध्य-भङ्गी-भणितिरुच्यते। (व.जी. १.१०)

परमत्रेदमवधेयम्। भारतीयकाव्यशास्त्र-परम्परायां वक्रोक्तेर्विषयः सर्वथा विचारसापेक्षताम् अर्हति। यद्यपि दशमे शतके आचार्यः कुन्तको वक्रोक्तिं काव्यस्य जीवितत्वेन स्थापयति तथापि बीजमस्याः संस्कृतकाव्यशास्त्रेषु ततः पूर्वं विद्यमानमासीदिति निश्चप्रचम्। इदम्प्रथमतया भामहस्य काव्यालङ्कारे वक्रोक्तेः सुविवेचनं प्राप्यते। तथाहि -

वक्राभिधेय-शब्दोक्तिरिष्टा वाचामलङ्कृतिः। (१.३६)

वाचां वक्रार्थ-शब्दोशक्तिरलङ्काराय कल्पते। (१.६३)

अर्थात् शब्दवक्रता-अर्थवक्रता-समन्विता वक्रोक्तिरेव समेषाम् अलङ्काराणां जननी। वक्रोक्तिमूलत्वाद् अलङ्कारान्तराणाम् उपपत्तिरिति। न विना वक्रोक्तिं काव्यत्वं सम्भवेत्। तथाहि -

सैषा सर्वत्र वक्रोक्तिरनयार्थो विभाव्यते।

यत्नोऽस्यां कविना कार्यः कोऽलङ्कारोऽनया विना।। (२.८५)

तस्माद् वक्रोक्तेरतिशयोक्तेर्वा अभावाद् न काव्यत्वम्, किं तर्हि वार्तामात्रम्। उक्तं हि भामहेन -

गतोस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिणः।

इत्येवमादि किं काव्यं वार्तामेनां प्रचक्ष्यते।। (२.८७)

आचार्यो रुद्रटः स्वकाव्यालङ्कारे वक्रोक्तिं श्लेष-काकु-भेदेन द्विधा विभज्य शब्दालङ्कारत्वेन परिगणयति। यथाह पूर्वं वक्रोक्तिलक्षणम् -

वक्रा तदन्यथोक्तं व्याचष्टे चान्यथा तदुत्तरदः।

वचनं यत्पदभङ्गैर्ज्ञेया सा श्लेषवक्रोक्तिः।। (२.१४)

विस्पष्टं क्रियमाणादक्लिष्टा स्वरविशेषतो भवति।

अर्थान्तरप्रतीतिर्यत्रासौ काकुवक्रोक्तिः।। (२.१६)

एवं च मम्मट-विश्वनाथादयो रुद्रटमेव अनुसरन्तो वक्रोक्तेः परिधिं संकोचयन्ति।

अत्रायं सारः। भामह-दण्डि-वामनादयो राजशेखरात् पूर्ववर्तिनः। रुद्रटोपि पूर्ववर्ती। आचार्यः कुन्तकस्तु राजशेखरात् किञ्चित् परवर्ती समकालिको वेति नास्ति संशितिः। भामहाचार्येण सर्वत्र वक्रोक्तिमूलत्वं स्वीकृतम्। दण्डिनापि वक्रोक्तेः महत्त्वम् अभिमतम्। वामनाचार्येण तु *सादृश्याल्लक्षणा वक्रोक्तिः* इति निरूप्य वक्रोक्तेः वैशिष्ट्यम् उपस्थापितम्। एवम् आचार्या वक्रोक्तिम् अलङ्कारादित्यत्वेन स्वीकुर्वन्ति। परम् प्रथमतया आचार्यो राजानकः कुन्तको वक्रोक्तिं काव्यात्मत्वेन प्रतिष्ठापयतीति। तस्मात् कुन्तको वक्रोक्तिसम्प्रदायस्य संस्थापक इति मान्यता प्रचलति।

राजशेखरचर्चिता काकुवक्रोक्तिचर्चा

परमत्रायं विशेषः। रुद्रटाचार्यो वक्रोक्तिं शब्दालङ्कारत्वेन नियमयति। सा च वक्रोक्तिः श्लेषवक्रोकिः काकुवक्रोक्तिश्चेति द्विधा मता। किन्तु रुद्रटाचार्यस्य वक्रोक्तिविभाजनं राजशेखराय नैव रोचते। यायावरीयो राजशेखरः स्वप्रतिभया सयुक्तिकं काकुभेदं वक्रोक्तिपरिधेः बहिष्करोति। यथोक्तं वाक्यभेदनिरूपणे सप्तमेऽध्याये -

काकुर्वक्रोक्तिर्नाम शब्दालङ्कारोऽयम् इति रुद्रटः।

अभिप्रायवान् पाठधर्मः काकुः, स कथम् अलङ्कारः स्यात्,
इति यायावरीयः।

अर्थात् काकुर्नाम स्वाभिप्राय-पठनधर्मः कथनप्रकार इत्यर्थः। न च तस्य अलङ्कारत्वम्। उक्तं च अमरकोशे -

काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः। इति।

काकुविषये वक्रोक्तिविषये वा राजशेखरस्य चिन्तनं व्यापकं वर्तते। काकुबलेन वैयाकरणानां मीमांसकानामपि वाक्यार्थोऽन्यथा जायते। तथहि -

पदवाक्यविदां मार्गो योऽन्यथैव व्यवस्थितः।
स त्वङ्गाभिनयो द्योत्या तं काकुः कुरुतेऽन्यथा।।

वक्रोक्तिः न केवलं लोके, अपि तु काव्ये शास्त्रे च प्रभवति। यथाह -

अयं काकुकृतो लोके व्यवहारो न केवलम्।

शास्त्रेष्वप्येष साम्राज्यं *काव्यस्याप्येष जीवितम्* ।।

तथा चोक्ता वक्रोक्तिचातुरी राजशेखरेण -

कामं विवृणुते काकुरर्थान्तरमतन्द्रिता।

स्फुटीकरोति तु सतां भावाभिनयचातुरीम्।।

अर्थात् सुप्रयुक्तेन काकुवाक्येन विना संशयम् अविलम्बेन अर्थप्रतीतिर्जायते। काकुश्च चतुराणां सतां भावनां स्पष्टीकरोतीति। तस्मात् काकुप्रयोगो यत्नेन कविना कार्यः बुद्धिमता च पाठ्यः। यथा राजशेखर उपसंहरति -

इत्थं कविर्निबध्नीयादित्थं मतिमान् पठेत्।
यथा निबन्धनिगदश्छायां काश्चिन्निष्श्चिति।। इति

अत्रेदमवधेयम्। भामह-दण्डि-प्रभृतिभिर्वक्रोक्तिरलङ्कारसर्वस्वत्वेन प्रतिपादिता। परं राजशेखरस्तु वक्रोक्तेर्लोक-शास्त्र-काव्यगतत्वं प्रतिपादयति। किंच, प्रथममेव तस्या काव्यजीवितत्वम् अपि सिद्धान्तयति। तथा च, तस्या माहात्म्यं प्रस्तौति। अस्यैव राजशेखस्य पूर्णः प्रभावः कुन्तके परिलभ्यते। एनामेव विचारधारां कुन्तकः परिष्काररूपेण 'वक्रोक्तिः काव्यजीवितम्' इति समुपस्थापयति। अतो वक्रोक्ति-सम्प्रदायस्य मूलं बीजन्तु काव्यमीमांसायाम् एव स्पष्टतया परिलक्ष्यते।

अत्रायं निष्कर्षः। राजशेखरस्य वक्रोक्ति-मीमांसा प्रौढा गम्भीरा सारभूता प्रयोगपरायणा च वर्तते। राजानककुन्तकेन काव्यमीमांसत एव वक्रोक्तिः काव्यजीवितम् इति सिद्धान्तो गृह्यते। वक्रोक्ति-सम्प्रदायस्य कृते राजशेखरस्य अवदानम् अन्यूनं नास्ति। वक्रोक्तेः काव्यजीवितत्वम् प्रथममेव यायावरीय-राजशेखरेण समुद्घोषितम्। किंच, काकुवक्रोक्तेश्च सर्वथा प्रत्याख्यानम् अनेन विहितम्। तथापि परवर्तिनां मम्मट-विश्वनाथादीनां वक्रोक्तेः कथं पुनः श्लेष-काकु-भेदेन द्विधा-विभाजनम् एतदपि चिन्त्यम्। किं बहुना, राजशेखरस्य प्रतिभा जयति। इति शम्।

Subrahmaṇyabhujaṅgam

Lakshmi SWAMINATHAN

Śrī Subrahmaṇyabhujaṅgam is a Sanskrit devotional lyric of 32 verses, set in the Bhujaṅga meter. It is generally believed that Śaṅkara, the propounder of the Advaita school of Hindu philosophy was its author. It is dedicated to Lord Subrahmaṇya, recognized as the deity residing in the temple at Tirucchendur, located in the southern tip of India, along the Bay of Bengal. This paper addresses the following three issues, related to this lyric.

Firstly, there is the question of how a philosopher of that calibre who considered the world as *mithyā* and death as the transmigration of the individual soul could come up with verses depicting in extremely simple language, the miseries, anxieties and yearnings of an ordinary householder. The theory accepted by many is that Śaṅkara, though a *saṁnyāsī*, identified himself with the householders overwhelmed by hardships and composed the devotional lyrics to plead with the god on their behalf. It is still possible that Śaṅkara is not the author of *Subrahmaṇyabhujaṅga*. In support of this theory we can point to the frequent portrayal in this lyric, of god as a child which exhibits a sentiment completely opposed to the view of the philosopher who never hesitated to express his aversion for worldly attachments. This

paper attempts to clear the doubt about the authorship by comparing the style, diction and subject matter of this lyric, with those of Śaṅkara's other prominent writings.

The second issue is about the geography of the temple at Tirucchentur. The lyric describes god as residing in a cave in the mountain named 'Sugandha', situated on the seashore, but according to references in the ancient texts, a mountain by this name was located in the north. This paper will examine the validity of these references.

Finally, an attempt will also be made to find reasons for this composition being written in Sanskrit language. It is a well known fact that the deity Subrahmaṇya is considered the lord of Tamil language. While Tamil compositions addressed to this god are numerous, those in other languages, specifically Sanskrit are comparatively less, and less popular too.

मम्मटमुकुलभट्टयोर्वृत्तिविवेक:

विमलेन्दुकुमारत्रिपाठी

इह खलु भोगापवर्गसाधनभूतानां तद्विपर्ययपरिवर्जनप्रयोजनानां पदार्थानामवगति: प्रमाणै: सिद्ध्यति। प्रमाणानि च प्रमेयावगतिनिबन्धनभूतानि प्रत्याक्षानुमानशब्दात्मकानि। तेष्वन्यतमशब्दात्मकं प्रमाणं प्रत्यक्षानुमानप्रमाणोत्तरं मोक्षसाधनभूतम्। यतोहि 'तत्त्वमसि' इत्यादिवाक्यानां मोक्षावाप्ति-निबन्धनत्वं वाच्यार्थावगतिपुरस्सरमिति। तस्य वाच्यार्थस्यावगति: शब्दव्यापारेण विना न भवतीति वाक्यार्थबोधात्मिकया विवेकोऽत्र क्रियते। सा च वाक्यार्थाबोधात्मिकावृत्ति: वाग्देवतावतारेण आचार्यमम्मटेन त्रिधा उपाधिभेदात् अगादि। तथाहि – **'स्याद्वाचको लाक्षणिक: शब्दोऽत्र व्यञ्जकस्त्रिधा'** पुनश्च **'तात्पर्यार्थोऽपि केषुचित्'** इति वदता तात्पर्यवृत्तेरपि काव्यशास्त्रे उपादेयत्वं प्रादर्शि।

आचार्यमुकुलेन शब्दस्य मुख्यं लाक्षणिकं च अभिधावृत्तिरुक्ता। तेनाभिधाया एव भेदद्वयमङ्गीकृतम्। एकस्य मुख्यत्वेनाऽन्यस्य च लाक्षणिकत्वेन तात्पर्यावृत्तिं च। लक्षणाया: कक्षाविभागप्रदर्शनप्रसंगे परमतेनैव तात्पर्यावृत्तेर्चत्वार: पक्षा निदर्शिता:। तद्यथा –

1. अभिहितानामुत्तरकालं परस्परान्वयरूप: अभिहितान्वयवाद:।
2. परस्परान्वितानां तत्-तत् सामान्यावच्छादितत्त्वेन-गृहीत – स्ववाचक सम्बन्धानां पदै: प्रत्ययानरूप: अन्विताभिधानवाद:।
3. तत्-तत् सामान्यभूतो वाच्योऽर्थ: वाक्यस्य तु परस्परान्विता: पदार्था: इति पदापेक्षयाऽभिहितान्वय: वाक्यार्थापेक्षया तु अन्विताभिधानवाद:।
4. अखण्डबुद्धिनिर्ग्राह्यो वाक्यार्थ एव वाच्य: वाच्यमेव च वाच्यमित्युभयाभावरूप:। व्यञ्जनां पुन: लक्षणायामेवान्तर्भावयन्ति। अभिधालक्षणयो: लक्षणन्तु प्राय: सममेव।

संस्कृत साहित्यपरम्परायामत्यन्तं प्रसिद्धयोरनयोरेवाचार्ययोर्वृत्तिविषयकविचाराः मया शोध-पत्रेऽस्मिन् समीक्षिताः।

A Reading of the Amaruśataka

Anna TRYNKOWSKA

In the academic year 2006-07, I had the pleasure to re-read the *Amaruśataka, One Hundred Poems by Amaru* (the so-called Western recension, with the commentary of Arjunavarmadeva), together with my colleague Dr. Monika Nowakowska and a group of students of the South Asian Studies Department, Faculty of Oriental Studies, University of Warsaw. It was meant by me as a preparation for my Polish translation of a selection of stanzas from this famous collection of erotic single-stanza poems (*muktaka*), which was finally published at the end of 2007 (in *Światło słowem zwane. Wypisy z literatury staroindyjskiej*, ed. Marek Mejor, Wydawnictwo Akademickie Dialog, Warsaw).

I thought I knew the collection well, so, although keeping in mind its diverse interpretations by the Classical Indian commentators and theoreticians of literature, as well as by modern translators and scholars, I was surprised at how my own reactions to individual stanzas had changed over the years; the responses of my co-readers were also varied. Some observations made in the course of the re-reading and translating of the poems seem to be worthy of sharing.

Thus, leaving aside the question of the authorship and the dating of the work, the paper presents a detailed analysis of selected stanzas of the Western recension of the *Amaruśataka*. The second opening stanza (*kṣipto hastāvalagnaḥ prasabhaṁ abhihato 'py ādadīno 'ṁśukāntaṁ . . .*), stanza 9 (*kopāt komalalolabāhulatikāpāśena baddhvā dṛḍhaṁ . . .*) and stanza 17 (*ajñānena parāṅmukhīṁ paribhavād āśliṣya māṁ duḥkhitāṁ . . .*) will be given special attention. The methods of cognitive linguistics, which have already proven to be applicable in the analysis of Vedic and *kāvya* texts (see, e.g., Joanna Jurewicz, *Fire and Cognition in the Ṛgveda*, Dom Wydawniczy Elipsa, Warsaw 2010 and Linda Covill, *A Metaphorical Study of Saundarānanda*, Motilal Banarsidass, Delhi, 2009) will be employed in the study of metonymy, metaphor and simile in the collection. The paper will conclude with some general remarks on the nature of Classical Sanskrit literature and the possibilities of its interpretation.

आध्यात्मिक दृष्ट्या मायारसः

मञ्जुला विरदिय

अलङ्कारशास्त्रिषु भरतेन प्रथमं रससूत्रं विविच्य नाट्यदृष्ट्या अष्टौ रसाः परिगणिताः अन्यैः नव रसाः स्वीकृताः। कैश्चन प्रेयान्, उर्जस्वी, रसवत्, वात्सल्य इत्यादयः रसाः स्वीकृताः। परन्तु श्रीभानुदत्तमिश्रेण रसतरंगिण्यां माया रसो नाम नूतनः रसः उद्भावितः। अस्मिन् शोधपत्रे मया तस्य विवेचनं कृतम्। तस्य स्थायिभावः, विभावादयः सम्यक् विवेचिताः। मया तु निर्दिष्टम् यत् मायाशब्देन तेन सङ्केतितम् यत् एते रसाः मायाबलेन शबलीभूताः। तेषु प्रकृतिरसाः केचन, अन्ये च विकृतिरसाः। एते रसाः यदि मायायाः प्रपञ्चाः तर्हि मूलस्वरूपम् किम्? इति प्रश्नः सञ्जायते। भवभूतिना कथितम् यत् एको रसः करुण एव, अन्यरसाः तु तस्य विवर्तभूताः। केचन तु अद्भुतम् परमं तत्त्वं मन्यन्ते। एवं विचार्यमाणे समाधानं प्राप्यते यत् शान्तरसः तु ब्रह्मस्वरूपः। मायाबलेन सः अष्टमूर्तिर्भवति। अतः माया रसस्य महत्त्वम् भानुदत्तेन सङ्केतितम्। परंतु शान्तरसस्य चर्चा अत्यावश्यकी इति लक्ष्यते। सा तु तेन सम्यक् न कृता। मन्मते तु शान्तरसः ब्रह्मस्वरूपः। मायारसः विवर्तस्य निमित्तम्। अन्ये रसास्तु विवर्तीभूताः प्रकृतिविकृतिरूपेण इति मया सम्यक् निर्दिष्टम्।

The Story of Sundarī and Nanda in Kṣemendra's Bodhisattvāvadānakalpalatā and the Fa-pên-hsing-chi-king

Kazuho YAMASAKI

In the Buddhist narrative literature, the story of Sundarī and Nanda is one of the best-known stories. Kṣemendra (990–1066) wrote the Buddhist narrative literature *Bodhisattvāvadānakalpalatā* in 108 chapters (*pallava*s). The tenth (according to Tibetan recension, the eleventh) chapter of this work is devoted to depicting the story of Sundarī and Nanda. Although a large number of studies have been made on Aśvaghoṣa's *Saundarānanda*, little is known about the narrative elements and the source of Kṣemendra's version. The aim of this paper is thus to consider the source of Kṣemendra's version of the story of Sundarī and Nanda.

Kṣemendra's version of the story of Sundarī and Nanda consists of 111 stanzas. Narrative elements of Kṣemendra's version are classified into two types:

(i) Narrative elements which are found in Kṣemendra's version, in the version of the *Mūlasarvāstivādavinaya*

Vinayakṣudrakavastu and in the version of the *Fa-pên-hsing-chi-king*, such as Nanda's drawing a picture of his wife on a rock-face;

(ii) Narrative elements which are found both in Kṣemendra's version and in the version of the *Fa-pên-hsing-chi-king*, such as the Buddha who compares the influence of bad friends to the foul stench of a rotton fish and the erection of the Buddha Vipaśyin's *caitya*.

Neither Kṣemendra's version nor the version of the *Fa-pên-hsing-chi-king* contain a reference to the Buddha reproaching Nanda for his ejaculation at the sight of a girl; and besides, neither has any parallels to the *Garvāvakrāntisūtra* which is found in the version of the *Mūlasarvāstivādavinaya* Vinayakṣudrakavastu.

Thus, the conclusion may be drawn that it is likely that the source of Kṣemendra's version of the story of Sundarī and Nanda is not the version of the *Mūlasarvāstivādavinaya* Vinayakṣudrakavastu but an unknown version which is derived from the same archetype as the version of the *Fa-pên-hsing-chi-king*.

Triumph of Śaivism Disguised by that of Buddhism

A Study in the Ninth-century Kashmiri Poem Kapphiṇābhyudaya

Yuko YOKOCHI

A *mahākāvya* called *Kapphiṇābhyudaya* composed by Śivasvāmin in the ninth century in Kashmir has been known from quotations in some treatises of poetry and anthologies. The first edition of this poem was published by Gauri Shankar in Lahore in 1937. However, the study of the poem did not make much progress thereafter because the edition became difficult to obtain and because it was mainly based on deteriorated Orissan maunscripts. A new edition by Michael Hahn published in 2007, from the Institute of Buddhist Cultural Studies, Ryukoku University, Kyoto, changed the situation. The new edition is based on two old Nepalese manuscripts of high quality discoverd by Hahn (a part of the oldest one was known and used by Shankar, probably in the form of transcript [Hahn Ibid., Intro.]). The publication

also contains a facsimile edition of the oldest manuscript and a part of the second one, and is edited by Ryusho Wakahara. Thus we are now able to embark on the serious study of this masterpiece.

The main plot of the poem was probably picked up from an Avadāna story, such as *Avadāna Śataka* No. 88, in which the King Kapphiṇa, impressed by Buddha, becomes a Buddhist. Therefore it is understandable that all the preceding scholars, such as Shankar, Warder (*Indian Kāvya Literature*, vol. 5, 1988) and Hahn, considered it to be a Buddhist poem. This is certain on the superficial level: the powerful King Kapphiṇa attacks the king Prasenajit, but is defeated by means of Buddha's supernatural power and becomes a lay Buddhist. In this poem, however, is a second meaning level, on which Buddha is regarded as a *mūrti* of Śiva. Śiva manifests himself in the middle of the last chapter, discarding his disguise as Buddha, and Kapphiṇa becomes a devout Śaiva. The double meaning in the chapter conforms to that of the first stanza of the poem. As the author Śivasvāmin is a Śaiva, it is beyond doubt that the meaning on the second level represents his genuine intention. In the last but one chapter, furthermore, the poet uses the technique *saṁskṛta-prākṛta-bhāṣāśleṣa*, which is mentioned in the oldest manuscript and revealed thanks to the new edition, and makes Kapphiṇa praise Buddha in Prākṛta and Śiva in Sanskrit. In addition, the rivalry between Kapphiṇa and Prasenajit implies that between Śaivism and Buddhism in some chapters, which would have echoed the religious circumstances of the contemporary Kāśmīrī society.

In this paper I will first present the structure of the poem with its implied meaning. Then, how the second, hidden meaning can be understood will be shown by analysing mainly the last chapter.

खण्डः ७

संस्कृतम्, एशियाद्वीपस्य भाषाः साहित्यं च

Section VII

Sanskrit and Asian Languages & Literature

Conveners

- Robert J. Zydenbos
- Yigal Bronner
- Konrad Meisig
- Pankaj Chande

बघाटीभाषायां संस्कृतप्रभाव:

योगेश: अत्रि:

यथा भारतीयसंस्कृते: प्रभाव: भारतदेशस्य प्रतिमानवं दरीदृश्यते तद्वत् भाषोपरि अपि संस्कृतप्रभावोऽवलोक्यते। १५ अगस्त १९४७ तमे वर्षे आङ्ग्लजनै: भारतं तु त्यक्तम्, किन्तु भारतीयै: आङ्ग्लभाषा न त्यक्ता, तद्भाषाप्रभाव: अद्यापि भारतस्य प्रतिमानवेषु दृष्टिगोचरीभवति। तथैव संस्कृतप्रभावोऽपि प्राचीनकालाद् हिमाचलप्रदेशस्य पर्वतीयभाषास्वस्ति। अद्यापि शिलालेख-काष्ठफलकताम्रपत्रजन्मकुण्डलीजन्ममृत्युविवाहव्रतोपनयनश्राद्धनवरात्रादिषु भारतीयसंस्कृत्यनुसारं संस्कृतस्य शुद्धं स्वरूपं द्रष्टुं शक्यते।

इयं बघाटीभाषा डॉ० ग्रियर्सनमहोदयानुसारं प्रसिद्धासु तिसृषु भाषासु अन्यतमा विशिष्टा च वर्तते। स्वतन्त्रताया: पूर्वं 'बघाट' इति नाम्ना जनपद: (रियासत) आसीत्। तदनुसृत्य अत्रत्यै: जनै: भाषमाणा या भाषा तस्या: नाम 'बघाटी' इति दत्तम्। इदानीं भाषेयं हिमाचलप्रदेशस्य सोलनजनपदे जनै: उच्चार्यते। अस्मिन् शोधपत्रे Linguistic Survey of India (डॉ० सर जॉर्ज ग्रियर्सन), Linguistic Survey of India: A Summary by Siddheshver Verma, पहाड़ीव्याकरण इत्यादिग्रन्थानुसारेण स्वयं चितै: शब्दै: संस्कृतप्रभावं प्रदर्शयितुं प्रयतिष्ये। यथा –

(१) यस्य जकारोच्चारणं शुक्लयजुर्वेदवत्। 'कार्यम्' इति स्थाने कार्ज, 'सूर्य:' इति स्थाने सूर्ज/सूरज।

(२) मूर्धन्यषकारस्योच्चारणं खकार: – 'वर्षा' इति स्थाने बर्खा इति।

(३) वैदिकशब्दा: – (क) घास:। शब्दोऽयं अथर्ववेदे (४, ३८, ७) तु चारा भूसा वा इत्यस्य कृते प्रयुज्यते। बघाट्यां 'घाह' इति, अर्थ: समान एव। (ख) डण्ड: – अयं शब्द: वेदेषु दण्डरूपे प्रयुज्यते स्म। अथर्ववेदे तु (५, ५.४) भूतप्रेतदूरीकरणार्थम्। अद्यापि अर्थ: समान एव/एवं प्रकारेण शिम्बल, उलू, आरा चेत्यादय:।

(४) तत्समशब्दा: – जटा (जटा), माघ (माघ:), खुर (खुर:), दूर (दूरम्), हंस (हंस:) इत्यादय:।

(५) तद्भवशब्दा: – अग्नि: इति स्थाने 'आग', गोत्रम् इति स्थाने गोत, पन्डित इति स्थाने पन्डत, एवं प्रकारेण बहव: शब्दा: सन्ति।

(६) संस्कृते ये शब्दा: त्रिवर्णयुक्ता: सन्ति मध्ये च 'व' इत्यागच्छति तदुच्चारणं 'औ' भवति यथा – श्रावण: इति स्थाने शौणं, पवन: – पौणं, रावण: – रौणं इत्यादय:।

(७) पदान्ते नस्य णकारोच्चारणं भवति। पाणिनिव्याकरणे धातो: आदौ णस्य स्थाने नकारो भवति (णो न:) किन्तु सोलनजनपदीया: पदान्ते नस्य 'ण' इत्युच्चारणं कुर्वन्ति। तद्यथा – पवन: इति स्थाने पौणं, मिलनम् – मिलणा, हसनम् – हसणा इत्यादय:।

(८) L.S. of In. A Summary by Siddheshver Verma इति पुस्तकस्य ११६७ पृष्ठे केचन संस्कृतमूलकशब्दा: प्रस्तूयन्ते।

Eng.	Baghāṭī	Sanskrit
One	ēk	एकः
Two	dō	द्वौ
Three	tīn	त्रयः
Four	chār	चत्वारः
Hand	hāth	हस्तः
He is	Sē Ossō	सोऽस्ति / स अस्ति

(९) डॉ० सर जार्ज ग्रियर्सन, महोदयस्य L.S. of In. Vally Part IV इत्यस्मिन् भागे 'बघाटी' उपभाषायाः कांश्चन पङ्क्तयः सन्ति। तासु पङ्क्तिषु संस्कृतमूलकशब्दाः सन्ति। यथा, ऐकी (सं. - एवम्) दो (सं. -द्वौ), जो (यो), ना (न), तने (तदा) बहुत (बहुतः) इत्यादयः।

(१०) अस्यां भाषायां लोट्विधिलिङ्लकारयोः साक्षात् श्रवणं जायते। यथा – जप/जपेः इति स्थाने जप/जपे इति उच्चार्यते। चल/चलेः इति स्थाने चल/चले इति। बुक्क/बुक्केः इति स्थले बुक्क/बुक्के इति।

(११) दूरात् आह्वाने प्लुतत्वं भवति पाणिनिव्याकरणवत्। तद्यथा – गीता ३, श्यामु ३, ललित ३ इति।

(१२) एवं प्रकारेण सर्वनामाव्ययलिङ्गप्रत्ययादयः अपि सन्ति। अनेनाध्ययनेन ज्ञायते यत् अस्याम् उपभाषायाम् संस्कृतव्याकरणस्य प्रभावो वर्तते।

अन्तेसंक्षिप्तरूपेण वक्तुं शक्यते यत् बघाटीभाषायां संस्कृतमूलकानां शब्दानां तत्सम तद्भव शब्देतषु वैदिक शब्दानां संस्कृतमूलकानाम् सन्धि-समास-विशेषण विशेष्य अव्यय सर्वनाम प्रभृतीनां लोट् विधिलिङ्लकारयोश्चसाक्षात् श्रवणं दृश्यते। अस्याभाषायाः प्राकृतिकाध्ययनेन ज्ञायते यद् अस्या आधारभूता सामग्री संस्कृतमूलिकाऽस्ति। बघाटी भाषेयं वर्तमानकाले उपभाषा (बोली) इति रूपेण प्रचलिताऽस्ति।

संस्कृतस्य हरियाणाराजस्थानक्षेत्रयोश्च भाषास्वन्तःसम्बन्धः

कमला भारद्वाजः

संस्कृतं नाम दैवी वागन्वाख्याता महर्षिभिः संस्कृतं हि यथावद् यथाविधि समधीतं सद् दैवत्वमाविर्भावयति तत एवेदं दैवीवाक् देवत्वं नाम दैवीसम्पद्। या भाषा परिष्कृता, व्याकरण-सम्बन्धिदोषरहिता, भाषाविज्ञाननिकषोपलपरीक्षिता, सैव भाषा संस्कृतभाषा निगद्यते। दैवीवाक् संस्कृतभाषा अनादिनिधना, सर्वप्राचीना, भारतस्य परमप्रतिष्ठा भारते लोकभाषा जनभाषारूपेण वा प्रयुज्यते। संस्कृतस्य व्यापकता, वैज्ञानिकता सर्वोत्तमसाहित्यवैशिष्ट्यं च विश्वप्रसिद्धाः। समस्त भारतीयभाषासु, विश्वभाषासु च संस्कृतं विशिष्टं स्थानं भजते। जननीवेयं भाषा पञ्चसहस्रवर्षेभ्यः स्वशब्दकोशदानेन सर्वाः भाषाः समृद्धयति, सञ्जीवयति, पोषयति च।

समस्तभाषाणां विकासे मार्गदर्शने च संस्कृतस्य स्थानं मातामहीभाषारूपेण वर्तते। समस्तस्थानीयभाषाणां ज्ञानाय व्याकरणस्य च निर्माणाय संस्कृतस्य ज्ञानमपेक्षते। लोकभाषाणां वंशवृक्षे विचार्यमाणे सति वैदिकसंस्कृतात्-पाली-तत्पश्चाच्च शौरसेनी मागधी-महाराष्ट्री-प्राकृत-भाषा: आविर्भूता:। भाषाविद्भि: हरियाणाक्षेत्रीयभाषा शौरसेनीप्राकृतमुच्यते। भाषैषा संस्कृतेन शब्दकोशस्तरे तत्समतद्भवशब्दैर्सम्बद्धा। प्रथमवर्गीया: शब्दा: अपेक्षाकृतं न्यूना:, परं, तद्भवशब्दानाञ्च आधिक्यं विद्यते। साहित्यिकहरियाणाक्षेत्रीयभाषायामपि तत्समशब्दा: पर्याप्तरूपेण प्रयुज्यन्ते। तद्भवशब्दा: यद्यपि मूलत: संस्कृतस्यैव परं प्राकृतापभ्रंशभाषयोर्माध्यमेन तत्र प्रयुक्ता: सन्ति यथा भाषावाचक: खारी, दुश्चरित्राय जार:, गंग:, भागेत्यादय: शब्दा: हरियाणा-क्षेत्रीयभाषायां संस्कृतशब्दानां समानार्थका: विद्यन्ते। एतदतिरिक्तं पारिवारिकसम्बन्धवाचका:, वारतिथिमासवाचका:, कृषिसम्बद्धा:, शब्दा: ध्वन्यात्मकवैभिन्न्ये सत्यपि मूलत: संस्कृतभाषया प्रभाविता: दरीदृश्यन्ते, भाषाया अस्या: धातव: किञ्चित्परिवर्तितरूपेण समानार्थका, अन्ये च अन्यार्थवाचका:, विद्यन्ते यथा-स्फुर् फुरना भिन्नार्थवाचका: वर्तन्ते। बाण, कारेत्यादय: शब्दा:। भाषेयं संरचनामतवैशिष्ट्ये विलक्षणा। संस्कृतस्य ऋमूर्धन्यषतालवयशादय: ध्वनय: अत्र नोपालभ्यन्ते। षध्वनिरत्र खहध्वनयो: परिवर्तते। वैदिकसंस्कृतप्रभावेन ळ ध्वनिरत्र विद्यते। निष्कर्षत: हरियाणाक्षेत्रीयभाषायां संस्कृतस्य प्रभाव: स्पष्टत: परिलक्ष्यते।

हरियाणाक्षेत्रीयभाषेव पश्चिमोत्तरभारतीयभाषासु राजस्थानीयभाषापि संस्कृतेनानुप्राणिता। तथापि स्वीयवैलक्षण्यात् - काचन विशिष्टता अपि अत्रोपलभ्यन्ते। संस्कृतनपुंसकलिङ्गस्य द्विवचनस्य चाभाव: 'ज्ञ' इत्यस्य स्थाने ग्य:, संयुक्ताक्षरस्य क्षस्याप्रयोग: तस्य स्थाने च ख् अथवा क् ध्वनि:, मूर्धन्यषकारस्य स्थाने खकार:, नकारान्तस्थाने णकारान्तप्रयोग:, यकारस्य स्थाने च जकारस्योच्चारणमित्यादय: संस्कृतभाषाया: भाषायाम् अनुप्राणितेति सिध्यति। शब्दार्थदृष्ट्या राजस्थानीयभाषाया: संस्कृतेन पूर्णत: प्रभावितशब्दानां प्रयोग: पर्याप्तरूपेण उपलभ्यते। उष्ट्रेत्स्यार्थे करभ:, करह: हस्तीत्यस्यार्थे वारण:, दु:खपापयोरर्थे च अक:, केशार्थेऽकचादय: शब्दा: उभयोर्भाषयो: समानार्थका: विद्यन्ते।

एवं संस्कृतभाषाशब्दानां हरियाणाराजस्थानक्षेत्रयो: भाषयो: शब्देष्वन्त: सम्बन्ध: स्पष्टतयैव परिलक्ष्यते। संस्कृतभाषैव समग्रभारतीयप्रान्तीयभाषाणां संवाहिका। प्राय: समस्तभाषासु तत्समतद्भवदेशराजादानैश्च संस्कृतशब्दा: सुरक्षिता:, संरक्षिता:, संवर्धिताश्च दरीदृश्यन्ते। संस्कृभाषामाध्यमेनैव प्राय: समस्तप्रान्तीयभाषा: संरक्ष्यन्ते, परिवर्धन्ते च।

The Vedic Heritage and Śaṅkaradeva
Some Observations

Suresh Chandra BORA

The Vedic heritage has been preserved in various parts of our country in various forms. In course of its journey through the centuries; however, this age-old heritage has undergone many changes and modifications as demanded by changing times and situations. For

example, among the Vedic seers themselves,we notice considerable points of departure such as shifting from ritualism to monotheism or monoism in respect of theological approach.

The Ekaśaraṇa Hari-nāmadharma propagated by Śaṅkaradeva and prevalent now as a major religious system in this north-eastern part of the country, i.e. Assam, may be cited as a suitable instance of modified form of the Vedic heritage. The foundation of this religious system is essentially the Vedānta. But instead of the *Brahmasūtra*, the systematized Vedānta, Śaṅkaradeva derives the principles of his faith from the Upaniṣads, the unsystematised Vedānta, the *Bhāgavata Mahāpuraṇa* and the *Śrīmadbhagavad Gīta*.

Through Ekaśaraṇa Hari-nāmadharma, Śaṅkardeva prescribes a simple way of religious practice against the rigorous and elaborate ritualism recommended by the Śruti and Smṛti texts.

In this paper, we propose to present some observations on Śaṅkaradeva's adherence to the age-old Vedic heritage and modifications made by him in moulding his religious faith designed for catering to the needs of the common masses in particular.

A Comparative Study on the Kāliyadaman Episode in the Original Śrīmadbhāgavatapurāṇam and the Assamese Śrīmadbhāgavatapurāṇa

Jewti BORUAH

The *Śrīmadbhāgavatapurāṇam* is considered the best among the Purāṇas (*Purāṇasūrya*). All the incarnations of Viṣṇu are described from beginning to the end in this Purāṇa. It consists of 12 *skandhas*. In the 10th skandha of the Purāṇa there is the special description of the deeds of Lord Kṛṣṇa and the Kāliyadamana episode is one of them.

Kāliya was a poisonous snake. He possessed 1,000 heads. How did Kṛṣṇa subdue this poweful snake sportively — this story is beautifully depicted in the Kāliyadamana episode. Though the origin of the Assamese *Śrīmadbhāgavatapurāṇa* is the *Śrīmadbhāgavatapurāṇam*, yet some novelties are found in the Assamese *Śrīmadbhāgavata* by Śrīsaṅkardeva which are not in the original one. The Assamese poet makes some innovations keeping the Asssamese society in his mind.

In our paper, an attempt has been made to find out the similarities and dissimilarities between the two Purāṇas especially in the Kāliyadamana story.

Birds of a Feather
Vāmana Bhaṭṭa Bāṇa's Haṁsasandeśa and Its Intertexts

Yigal BRONNER

The South Asian literary corpus, both in Sanskrit and the vernaculars, may lead one to believe that poets were part of a large scheme to save birds, bees, and their ilk from unemployment by constantly dispatching them as couriers to a variety of destinations. But what was the real mission of these messengers? And why are there so many messenger poems?

This paper sets out to answer these questions by looking at Vāmana Bhaṭṭa Bāṇa's fifteenth century *Haṁsasandeśa*. I argue that like all messenger poems, this work has a special relationship with Kālidāsa's *Meghasandeśa*, and that Kālidāsa's seminal work, with its powerful cosmopolitan vision, served as a particularly useful template for the reimagination of the geo-cultural realm during what Sheldon Pollock has called 'the vernacular millennium'. In other words, and this is not particularly original, the mission of Vāmana Bhaṭṭa Bāṇa's winged messenger is, in part, to chart a cultural geography of an integrated south India as part of a thoroughly vernacularized and regionalized world.

But, as I also argue, Vāmana Bhaṭṭa Bāṇa's courier ruffles the feathers of fellow birds that have darted across this region before it. Particularly significant in this respect is Vedāntadeśika's gander, a messenger that was instrumental in imagining the south as a sacred Vaiṣṇava realm only a century earlier. Touring the same southern landscape with a very different set of instructions from that of his significant predecessor (and in a different direction, too), Vāmana Bhaṭṭa Bāṇa's *hamsa* conjures up an alternative sacred geography that pointedly embodies a competing Śaiva mythology.

In other words, Vāmana Bhaṭṭa Bāṇa's *Haṁsasandeśa* is in constant conversation with at least two significant intertexts. Its gender messenger is busy carving for itself a space under the shade of Kālidāsa's cloud (the poem wastes no time before claiming, in the

very first verse, to be the real version behind Kālidāsa's classic); at the same time, it is trying to compete in a dense local ecology with poetic birds of a feather.

संस्कृतस्य हिमाचलीभाषायाः भाषाशास्त्रीयावलोकनम्

दीपककालिया

हिमाचलीपर्वतीयानां भाषाणां स्रोतः शौरसेन-अपभ्रंशं मन्यते। प्रदेशे यत्र यत्र शौरसेन-अपभ्रंशस्य प्रसारः, अभवत् तत्र भौगोलिक-परिस्थितिभिः अयं प्रभावितोऽभूत्। पर्वतीयक्षेत्रेषु प्राप्ते सति पुरातनकोलकिरातकिन्नरप्रभृतिभिः भाषाभिः सम्पर्केण अपि अस्योपरि तासां भाषाणां प्रभावः विद्यते। मूलतया केवलं एके सत्यपि अस्य क्षेत्रानुसारं विभिन्नाः भाषाः जाताः। सिरमौरक्षेत्रे सिरमौरी, क्योंथलक्षेत्रे क्योंथली, बघाटक्षेत्रे बघाटी, बाघलक्षेत्रे बाघली, कहलूरक्षेत्रे (बिलासपुरे) कहलूरी, कुल्लुक्षेत्रे कुलवी, मण्डीक्षेत्रे मण्डयाली, कांगड़ाक्षेत्रे कांगड़ी, चम्बाक्षेत्रे चम्बयाली, चिटकूलक्षेत्रे लाहौली, सोलनक्षेत्रे च भागती भाषायाः प्रयोगः भवति। तुलनात्मकपद्धतिम् अनुसरन् हिमाचलीभाषाणां वैज्ञानिकाध्ययनानन्तरम् इदं ज्ञायते यत् हिमाचलीभाषासु संस्कृतभाषेव ध्वनीनां वर्णागमः, वर्णलोपः, वर्णविकारः, वर्णविपर्ययः, समीकरणं, विषमीकरणमिति विविधानि परिवर्तनानि सन्ति। अपि च, शब्दरूपाणि, धातुरूपाणि एवं कृदन्ततद्धितप्रत्यययुक्तपदरचनायाम् उभयोः भाषयोः पर्याप्तप्रतिरूपता वर्तते। यथा – अंगण (अंगणम्), पिच्छ (पिच्छलम्), अत्थ (हस्तः), परोत (पुरोहितः), ऑलि (हालिकः), अओं (अहम्), दिने (दिने), देसे (देशे), क्हरे (गृहे), नगरे (नगरे), मन्दरे (मन्दिरे), समेत (समेतः), बौंकरी (बहुकरी), जागत (जातक), सबती (सर्वतः), दस्स (दर्शय), सबना (सर्वान्), पुच्छ (पृच्छ), त्तुसड़ (धूसरः), परार, परूँ (परारि), चट्ट (भटिति), निम्मल (निर्मल), बल्द (बलदः), मित्तर (मित्रम्), निंदर (निद्रा), दुआर (द्वार), लूण (लवणम्), परोक्खा (परोक्षम्), परन्त (उपरान्तं), बजोग (वियोगः), संजोग (संयोगः), पातड़ी (पात्री), जणदी (जनित्री, जननी), निरा (नितराम्), निपीड़ना (निपीडनम्), पदरवी (उपद्रवी), ग्राँ (ग्रामः), नित (नित्यम्), मोख (मोक्षः), सै (सः), सौक्खा (सौकर्यम्), तुआर (अवतारः), शिवदुआला (शिवदेवालयः), लच्छण (लक्षणम्), अण्डणा (√हिण्ड्), खुनणा (√खन्), छलणा (√क्षाल्), सूणा (√सू), रूचणा (√रूच्), घोटणा (√घुट्), तुक्खणा (√धुक्ष्) इति। भारतीयाया आर्यशाखायाः प्राचीनतमभाषायाः संस्कृतस्य एवं च उपरोक्तानां हिमाचलीभाषाणां भाषाशास्त्रीयावलोकनं धवनिविज्ञानं पदविज्ञानं च आधारीकृत्य कृतमस्ति। अपि च विस्तरेण विवेचनं कुर्वन् उभयोः भाषयोः प्रतिरूपतायाः प्रतिपादनमेव प्रस्तुतशोधपत्रस्य मुख्यप्रयोजनं विद्यते।

Forms and Meanings of Sanskrit Words as New Words in Thai Language

Bumroong KHAM-EK

From the hoary past, Indian merchants have been coming to Thailand from the south India. For propagating their religion and performing ceremonies brāhmaṇas also came with them. In the early period we found the first inscriptions used Pallava letters (twelfth Buddhist centuries). It was in pure Sanskrit words and sentences. It means words in age-old inscriptions used Sanskrit but used the Pallava letters and later on used Mon-Khmer.

In the recent past Thai people developed their own spoken and literal language with coining a new term in 'Thai'. They became beautiful words, Dr. Raghuvira the Director International Academy of Indian Culture, Nagpur, Maharashtra, composed *A Dictionary of English Indian Terms of Administration* (1949). He said that 'Thai scholars keenly loaned Pāli-Sanskrit and invented the new and nice terms such as "Water Works" Thai used "Prapā", "television" Thai "Dordaśna" but it is pronounced is differently from the original Sanskrit. There are many ways of making new Thai words.

First some Thai words only used Sanskrit such as:-

Some New Thai words	Sanskrit	English
Vadhanadharma **Vadhanadharma** (Culture) this word comes from **Vadhana** Pālī (grow) and **Dharma** S. (law)	**Sanskṛti**	Culture
Bocanānukrom **Bocanānukrom** (Dictionary) from **Vacana** S./P. (word) Most of Pāli and Sanskrit words were loaned in Thai where 'V' become 'B', i.e. velā — belā (time), vināśa — bināśa (destruction), vighneśa — bighneśa (lord Gaṇeśa) **anukrama** S. (order)	**Śabdakośa**	Dictionary
Prajāsambandh Prajāsambhandh (Information) from Prajā S. (people) sambhandh S./P. (Relation)	**Sūcanā**	Information
Dharmajāti Dharmajāti (Nature) from Dharma (law) Jāti S./P. (birth)	**Svabhāva**	Nature

Arayadharm Araya P./S.c (noble) + Dharm S. (law) etc.	Sabhyatā	Civilization

Secondly some words mixed Thai and Sanskrit together such as:

Thai-Sanskrit	Sanskrit	English
Śisy kau Śiṣya S.(pulpil)+kau Thai (old)	Purāṇa Śiṣya	alumni

The Bodhisattva Ideal in Buddhist Sanskrit Texts Reflected to Thai Way of Life

Chainarong KLINNOI

Even though the concept of *bodhisattva* in Theravāda and Mahāyāna Buddhism is slightly different, but the idea or the *bodhisattva* ideal is the same. The purpose of *bodhisattva* is not for his own benefits but for the welfare of all others.

In the Buddhist Sanskrit texts such as *Avadānaśataka* and *Jātakamālā*, etc., the *bodhisattva* ideal is prevalent. For instance, self-sacrifice, *ahiṁsā* (non-violence) and *karuṇā* (compassion) are simply found in those texts.

Most of the Thais are Buddhists. They believe in and praise the marvellous things the *bodhisattva* has done. The stories in the *Jātakamālā*, i.e. Viśvantara Jātaka are the best examples to be the evidence that the Thai people need to do and practise the things the *bodhisattva* has done by himself. The paper is an attempt to examine the ideal of the *bodhisattva* in the Buddhist Sanskrit texts as reflected in the Thai way of life.

The Shift of Meaning of the Word 'Aśvattha — Assattha' the Sacred Tree in Sanskrit and Pāli Buddhist Texts
A Case Study of Thai Translation

Sombat MANGMEESUKHSIRI

Sanskrit word *aśvattha* in several Buddhist Sanskrit texts such as the *Mahāvastu Avadāna*, the *Lalitavistara*, the *Buddhacarita* and so on refers to a tree which is regarded by all Buddhists as the sacred tree. It is

well known in the most famous name *bodhi* because Lord Buddha got the enlightenment or *bodhi* under this particular tree. In various Buddhist texts it is evident that *aśvattha* means "(the tree) under which horses stand". In the same manner, the word *assattha* is simply found in many Pāli texts as the consecrated tree. The meaning of this word is the same as in that of Sanskrit word *aśvattha*.

Besides India, the originating place of Buddhism, Thailand is regarded as the land of Buddhism, especially Theravāda Buddhism, of which all sacred texts are in Pāli such as *Tipiṭaka*, *Aṭṭhakathā* (commentaries) and so on. It is amazing that in the Thai translation of the Pāli word *assattha* the meaning has been shifted from "a tree under which horses stand" into "a tree which one should not cut by any cutting instruments".

This paper is a humble attempt to study the background of both words *aśvattha* and *assattha* and to find out the reasons why their meaning in Thai translation has been changed.

Role of Sūtradhāra in Śaṅkaradeva's Aṅkīyā Nāṭaka
A Classical Study

Dilip Kumar MEDHI

Śrīmanta Śaṅkaradeva is the most profound influencing person on the Assamese life and culture. In fact, without Śaṅkaradeva the Assamese nationality would not have been what it is today. Whether it be the religious and cultural life of the Assamese people or the rich heritage of medieval Assamese literature, we find the deepest impression left on both by Śaṅkaradeva. For preaching 'Ekśaraṇa Dharma', he wrote so many books, in which some were dramas, called Aṅkīyā Nāṭ (or Nāṭaka) or Bhaona. His six famous Aṅkīyā Nāṭs were (1) Patnī Prāsāda, (2) Kāliyadamana, (3) Rukmiṇīharaṇa, (4) Keligopāla, (5) Pārijātaharaṇa and (6) Rāmabijaya.

Śaṅkaradeva was called the father of the Assamese drama and stage. Aṅkīyā Nāṭs were not written suddenly in a day, there is a long history or background about writing of these plays. Actually, popularity of Sanskrit Nāṭaka was decreasing, folk dramas like Ojapali, etc. were increasing at that time; and these helped and inspired Śaṅkaradeva to write Aṅkīyā Nāṭakas.

There is an important role of Sūtradhāra in the plays of Śaṅkaradeva. Dr. Bani Kanta Kakoti, the great scholar of Assamese literature says "There is not any character in the Indian literature like Sūtradhāra. Only we find like this in Greek drama as Chorus." Another renowned Assamese litterateur, Dr. Satyendra Nath Sarma says "Sūtradhāra was created with the help of both Sūtradhāra of Sanskrit and Oja of Ojapali."

Like Sanskrit, in Assamese also, the role of Sūtradhāra is uncountable. In both the literatures, Sūtradhāra becomes the part of the drama. In Sanskrit drama, Sūtradhāra is not seen after Abahan, but in Assamese Aṅkiyā drama, he remains on the stage till last. In Sanskrit, he comes after Nandī Pāṭha, that means he doesn't recite Nandī Pāṭha, but in Assamese Aṅkiyā Nāṭaka, the Sūtradhāra recites himself Nandī Pāṭha and after that he narrates the story of the Naṭ, then the characters of the play and then sings the Bhatima very sweetly with dancing. He sings and dances during all the time the drama is played.

This is why Sūtradhāra should be an expert in dancing, singing and acting. He is the director of the drama. As there is not any division of *aṅka* or *dṛśya* (scene) in Aṅkiyā Nāṭ, Sūtradhāra has to control the screen (*pardā*) from the beginning to the ending. Who is coming, who is going, what all is happening — these are indicated by Sūtradhāra through singing and dancing.

We agree to the influence of Sanskrit Sūtradhāra on the role of Assamese Sūtradhāra, but despite that Assamese Sūtradhāra has its own characteristics, originalities and it is influenced by the local colours.

The Concept of Urvaśī as Portrayed by Rabindranath Tagore in Bengali Literature

Swagata Das MOHANTA

Indian culture upholds the diverse magnitude of women like Sītā, Sāvitrī and Damayantī on one hand and the enticing presence of Urvaśī, Menakā and Rambhā on the other. The society bears a simultaneous existence of chastity, sincerity and tolerance on one side and the sensuous, male-entertainer, on the other. Urvaśī belongs to the second category of such women. She is the damsel in Indra's court, renowned for her beauty. She is discussed in the *Ṛgveda*, Brāhmaṇa

literature, *Mahābhārata*, Purāṇas and *Bhāgavata*. Various stories in different texts depict Urvaśī in different ways.

The class of Urvaśīs were never bound by any social bondage. Urvaśī in the *Mahābhārata* explains to Arjuna, who refused to enjoy her beauty, that different generations of the Puru clan enjoy her when they visit the Heaven. Hence she can never be like a mother to Arjuna. Moreover Urvaśī falls deeply in love with King Pururavas, and Kālidāsa draws a wonderful picture of them in *Vikramorvaśīya*.

The eminent Bengali poet Rabindranath Tagore has discussed Urvaśī in his memorable creations. His poem 'Urvaśī' in his poem-book *Chitra* is notable. Tagore has portrayed Urvaśī as a remarkable symbol of aesthetic attraction. She is ever youthful. In a letter to Prabhat Kumar Mukherjee, Tagore had remarked — "I have offered flowers to the celestial deity Urvaśī who is considered to be the Eternal Woman by Goethe". The abstract form of beauty has become concrete in Urvaśī. Tagore wrote to Charuchandra Banerjee — "Urvaśī is the nectar of beauty in the cup of endless youth not mixed with goodness but pure sweetness". The concept of Urvaśī influenced Tagore in his theory of 'two women' — one beautiful like Urvaśī, the other virtuous like Lakṣmī — both are ideals. This concept widely prevails in the creations of Tagore.

Deciphering Myths around River Godāvarī/ Gautamī in Sanskrit and Marathi Texts

K. Madhavi NARSALAY

The Godāvarī also known as Gautamī, a great river of south India, that runs across the Deccan from the Western to the Eastern Ghāṭs. It is regarded as the Gaṅgā of the south India. The objective of this paper is to discuss evolution of myths associated with the river Godāvarī, and sacred places located on its banks, in two key texts, *Gautamī Māhātmya* (the Sanskrit text) and *Śrī Godāmāhātmya* (the Marathi text). Moreover, the paper will also be an attempt to explore various influences of the Sanskrit *Gautamī Māhātmya* on the Marathi *Śrī Godāmāhātmya*.

Texts under review: *Gautamī Māhātmya* of the *Brahma Purāṇa* (CE 10 CE 12 approx.) sheds light on the origin of the river Godāvarī and development of sacred places on its banks. *Śrī Godāmāhātmya* by Dāsagaṇu Mahārāja, the disciple of the Sāībābā of Śirḍī and Gajānana

Mahārāja of Śegoan was penned during the (nineteenth century CE approx.). Composed in Sanskrit verse, these are a collection of narratives discussing cultural and religious importance of places, deities and rivers in a narrative style, but with different socio-historical perspectives.

The *Gautamī Māhātmya* codified in 106 chapters, is attached to the *Brahma Purāṇa* as an appendix, whereas, *Śrī Godāmāhātmya* merited attention as it was written as an independent text. The journey from an appendix to an independent text clearly showcases the consistent interest within the scholars to understand myths associated with the river Godāvarī and its surroundings across centuries.

Methodology: The paper will be an exercise to compare different versions of these myths in these two key texts. *Śrī Godāmāhātmya*, the Marathi version has certain additions and omissions from its archetype; the *Gautamī Māhātmya*. Contextuality of the narratives will be the research tool employed to achieve the said demystification. The secondary literature survey will be complemented by extensive field research around the banks of the Godāvarī as discussed in *Śrī Godāmāhātmya*.

Rasa-bhākhā
Some Vernacular Concepts of Rasa

Andrew OLLETT

Rasa, as the central concept of the Sanskrit aesthetics, pervaded the theory and practice of Sanskrit literature. But vernacular language writers also took it up, and we may ask what the concept of *rasa* is doing in vernacular literature: both specifically, in terms of how *rasa* informs specific vernacular texts, and generally, with a view to what is distinctively vernacular in the understanding and deployment of *rasa* in them. I address these questions through an examination of the 'poetics of *rasa*' — the ways in which writers articulated their literary programs in the vocabulary of *rasa* — in several early Avadhī texts (*Cāndāyan*, *Mṛgāvatī*, *Padmāvat*, *Madhumālatī* and the *Rāmacaritamānasa*). The authors of these texts relate to a stable, theoretical, and Sanskritic understanding of *rasa* while self-consciously inflecting the concept with their own poetic goals: as has been known, the sūfīs restructure the concept of *rasa* to reflect their theology of the divine love, just as Tulsīdās' poetics privileges *bhakti*. A significant similarity between

these two vernacular inflections of *rasa* is their reaching outside of the text: both imagine the reader — in addition to the literary characters — as the locus of the experience of *rasa*, and in both the construction of the reader according to theological aims (as a *bhakta*, or as a sūfī *sālik*) follows the construction of the reader as a *rasika*. The casual use of *rasa* in both kinds of texts also indicates a basic 'speech as fluid' metaphor on which the poetic conception of *rasa* is overlaid. But there are differences: Tulsīdās uses the vocabulary of *rasa* rhetorically, to create a negative space for his vernacular poetics, while the sūfīs positively and decisively articulate their own poetics in the language of *rasa*; in particular, they exploit the word's polysemy as part of their strategy of simultaneous reference. I understand the role of *rasa* in these vernacular texts to be twofold: a principle of composition, which derives from but differs from corresponding concepts in Sanskrit, and a symbol for a nexus of relations in Indian literary culture that is distinctively vernacular. This understanding allows us to grasp the meaning and significance of Mañjhan's promise to tell his story, the *Madhumālatī*, in 'the vernacular of *rasa*' (*rasa-bhākhā*).

Sanskrit Literature, Commentaries, and Regional-language Translation

Deven M. PATEL

This presentation proposes to continue on the ongoing conversation in Sanskrit studies about the complex processes of *translatio studii* in the late medieval period, whereby Sanskrit literary classics were translated into the regional languages of South Asia. The main focus is on exploring the nexus between canonical Sanskrit *mahākāvya*, formal commentaries on these works in Sanskrit, and regional language translations. The specific texts discussed are Śrīharṣa's *Naiṣadhīyacaritam*; the Sanskrit commentaries of Cāṇḍupaṇḍita, Mallinātha, and Nārāyaṇa; and the translations of Bhālan (in Gujarati) and Śrīnātha (in Telugu). The presentation especially spotlights the procedures and functions of medieval Sanskrit commentary writing and argues that they were absorbed and, perhaps in some cases, replaced in pedagogical contexts by 'vernacular' translations of Sanskrit poems.

The Effect of Rāmāyaṇa of Mādhab Kandalī on Family Relations
With Special Reference to Assamese Society

Jagadish PATGIRI

The *Rāmāyaṇa* and the *Mahābhārata* are not only the two great epics of India, but also unique documents in the history of Indian culture and civilization. The great epic *Rāmāyaṇa* has a profound influence not only upon the millions of Indians but also on the people all over the world. The *Rāmāyaṇa* deals with everything that is related to man, his social, political, economical, religious, cultural, philosophical, ethical and natural aspects. Rāma, the hero of the epic *Rāmāyaṇa*, was portrayed as a noble, ideal and perfect man and Sītā, the heroine of the epic was a *devī* (goddess) an ideal and a noble woman. Women were honoured in the society. During their time the supreme bliss was a man's character. Politics, culture, art, craft day-to-day life, all relations, father-son, mother-son, brother-son, king-subjects administration, the model of ideal state were based on this noblest ideal. Ayodhyā, the capital was a model city. There were artistic royal streets, magnificently decorated palaces, treasury, storehouse of weapons, stadiums, courts, music halls, etc. During the Rāmāyaṇa period society was quite ideal. Joint family system was in existence. The society was classified into four classes. The respective duties of the four castes (*varṇa*) and the four stages of life (*āśrama*) are mentioned. The authority of the Vedas and the Smṛtis is admitted. There is a belief in the heaven and the hell. The triumph of virtue over vice, of soul force over brute physical power and oppression is the moral lesion of the *Rāmāyaṇa*. The *Rāmāyaṇa* stresses reverence for the parents, affection for the children, love for husband and wife and love for brothers which are the essential virtues of family life. Being treasure house of noble ethical values, the *Rāmāyaṇa* is the best guide to man in any calamity. Deeds and conduct of Rāma and others are the guiding milestones for the future generations.

Assam is a state situated in the north-east corner of India. Although it has a number of tribal and non-tribal people speaking different languages, Assamese is the main language of the state.

Mādhab Kandalī (fourteenth century CE) was the greatest figure in the pre-Vaiṣṇava period of the Assamese literature, who rendered the *Rāmāyaṇa* into the Assamese (Associate Indian language). Mādhab

Kandalī has displayed wondrous music and varied diction in his version of the *Rāmāyaṇa* that has captured the imagination of the later generations. Mādhab Kandalī's version appears a regular rendering of Vālmīki's into a modern north Indian language by the fourteenth century. It is more in the nature of a faithful synopsis than a literal translation from the Sanskrit, and the poet has the courage to challenge that he has nowhere deviated from the original. The *Rāmāyaṇa* of Mādhab Kandalī is not only significant from its point of ancientness among the north-Indian regional languages but also is very significant from the standpoint of its subject matter, style of writing and creation of local colour. Mādhab Kandalī's *Rāmāyaṇa* is a great contribution to the modern Indian languages in general and the Assamese in particular. Besides skilful application of Kandalī's metres and descriptions, poetic diction and vocabulary, we may also observe a distinct pattern of moral standards and values.

In this paper I would like to highlight the effect of the *Rāmāyaṇa* of Mādhab Kandalī on family relations with special reference to the Assamese society.

Sanskrit

The Source of Telugu Vocabulary

M.V. RAMANA

Sanskrit, as it is well known, is not a mere communicative language, but it is the greatest binding force of integration and a perennial source of universal message crossing the barriers of different races, cultures and nations. Sanskrit is a unique language, rich in vocabulary and versatile in content. It is the mother language for many languages across the world.

Most of the Indian languages contain an important proportion of words of Sanskrit origin. Attempts are also made by scholars to bring to light Sanskrit loanwords and words of Sanskrit origin not only in the Indian languages but also in the Southeast Asian languages such as the Thai and Malay. According to the researches carried out by scholars, there are more than 3000 words of Sanskrit origin in the Thai dictionaries.

Sanskrit is enriched with such a vocabulary that it can supply the new terms which are continually needed, while the modern languages

fail to do so. The richness of any language depends on its verbal wealth, i.e. *dhātupuṣṭi*. Sanskrit language possesses the wealth of more than 3,000 independent *dhātus* (verbs) arranged in ten conjugations called *daśagaṇī*. A few Telugu terms from the *Telugu Linguistic Glossary* (published by the Telugu Academy, 1994) are chosen and an attempt is made in this paper to emphasize as to how Sanskrit is the main source of the Telugu vocabulary in general and technical terminology in particular.

Are Tatsamas as 'Sama' as They Seem? A Comparative Analysis of the Tatsama use in Hindi, Maithili and Kannada Scientific Writing

Elmar RENNER

Tatsamas are the most salient intersection between Sanskrit and the regional languages, linking them with traditional *paṇḍit* intellectuality and classical Sanskrit literature as well as with each other respectively. That is why they are also an efficient and successful resource for standardization in a pan-Indian framework.

But are they really as mutually comprehensible as they seem? The word *upanyāsa* means *novel* in Hindi but *lecture* in Kannada. *Prayatna* for *try* sounds quite normal in Marathi whereas it may sound heavy in the ears of a Hindi speaker.

The fact that *tatsamas* are not employed the same way in each part of India raises various questions concerning the reasons why: (1) Is it due to the circumstances of the contact of the regional language and a certain *paṇḍit* culture during a certain time? (2) Are there any other regional, influencing factors? (3) Are specific patterns within universals of semantics involved?

The paper aims at a contrastive analysis of the use of *tatsamas* in (1) Hindi, (2) Maithili and (3) Kannada. As a comparative ground, the scientific style is chosen due to its vast use of *tatsamas* and since its pragmatics are quite standardized due to its respectively narrow pragmatic frame (as compared to, e.g. the daily colloquial language that includes polite registers, or the *belles lettres*). A comparison of ways of linguistic expression of gnoseologic, eristic and concept denoting strategies serves as a *tertium comparationis* in a corpus-based analysis that attempts to describe regional peculiarities which are further explained along the questions posed above.

Khmer Loan-words from Sanskrit Language

San SARIN

Since the dawn of their history Khmer people had an uninterrupted contact with the Indian and Hindu culture. The evidences are still present in actual Khmer language which has reached its blossom due to Sanskrit's contribution. When regarding closely the question, one may look into the aspect of subject as Khmer way of borrowing which would have some principles in the background. The paper aims at trying to see those possible principles:

(a) loan-words by *pada* and by radical,

(b) loan-words by recourse of reduplication (*abhyāsa*),

(c) loan by omitting a last vowel or by lengthening a last vowel of a Sanskrit word,

(d) loan by mixing Sanskrit and Pāli data.

The perfect objective is to be able to re-build the real principles of Khmer loan-words from the Sanskrit. One thing is certain that through normal and natural evolution, Khmer language would have lost its capability of right development without Sanskrit's contribution as historical evidences still prove it substantially.

नलोपाख्यानम् पारसीकसाहित्ये

राजेश सरकार:

अस्मिन् विश्वे अनुवादस्य विधाया इतिहास: पुरातन: वर्तते। अनुवादस्य पद्धति: अन्यत् भाषायां निहित: विचारस्य मानवाय मातृभाषा माध्यमेन बोधयितुं प्रबल: प्रणाली वर्तते। संस्कृतस्य समृद्धसाहित्यम् अनूदितं भूत्वा अन्यासां भाषाणां साहित्यानां च विद्वज्जनानां ज्ञानपिपासाया: तृप्तिकारणम् अभूत्। संस्कृतस्य साहित्यम् अरबी–पारसीकभाषायाम् अनूदितं भूत्वा यूरोपमहाद्वीपं जगाम। पारसीकभाषायाम् अनूदितं ग्रन्थेषु पञ्चतन्त्रम् प्रथमम् आसीत्। अस्यानुवाद: ईरानराष्ट्रस्य सासानी राजवंशस्य सुप्रसिद्धभूपाल: खुसरो अनोशेरवा (531–579 ई०) महाभागस्य आज्ञाया तस्यामात्य: हकीम बुर्जोइया पहलवीभाषायां (मध्यकालीनपारसीक:) अकरोत्।

भारते मुस्लिमशासनकाले पारसीकभाषा राजभाषा पदं अलङ्कृतवती। तस्मिन् समये अनेके संस्कृतग्रन्था: पारसीकभाषायाम् अनूदिता: अभवन्। मुगलकाले सम्राट् अकबरस्य शासनकाल: अनुवाददृष्ट्या स्वर्णकाल आसीत्। अकबर: अनुवादाय पृथक् विभागं स्थापितवान्। कार्येऽस्मिन् फैजी महाभागस्य योगदानम् अतीव महनीयम् आसीत्। अकबरस्य राजसभायां राजकवि: पदम् अलंकुर्वन् एष: 'आईन ए अकबरी' इति ख्यातिलब्धस्य इतिहास–ग्रन्थस्य

प्रणेता अबुलफज्लमहाभागस्य अग्रजः आसीत्। धर्मदृष्ट्या अस्य प्रकृतिः सहिष्णुः, समभावमूलिका च आसीत्। अकबरः स्वतनयस्य युवराजस्य सलीमस्य प्रधानशिक्षकपदे अस्य नियुक्तिं कृतवान्। संस्कृतजगति फैजी महाभागेन कृतं कार्यम् अविस्मरणीयं वर्तते। फैजी संस्कृतस्य गभीरमनुशीलनं कृत्वा विविधसंस्कृतग्रन्थानाम् अनुवादं पारसीकभाषायाम् अकरोत्। तेषु भास्कराचार्यविरचिता लीलावती, भगवद्गीताया अनुवादः 'राज ए मग्फिरत' इति नाम्ना च भारतीयदर्शनस्य संक्षिप्तं सङ्कलनं 'शरीफ उल मारफा' इति नाम्ना प्रमुखाः वर्तन्ते।

एतद् अतिरिक्तं महाभारतस्य वनपर्वान्तर्गतं नलोपाख्यानम् उपजीव्य विरचितं 'नैषधीयचरितम्' इति महाकाव्यस्य पारसीकभाषाया मस्नवी विधायां 'किस्सा ए नलो दमन' नाम्ना पद्यात्मकं अनुवादम् अकरोत्। ग्रन्थोऽयं नैषधीयचरितम् इव सरलः सहृयः मधुरो भावपूर्णश्च वर्तते। उभयोः ग्रन्थयोः तुलनात्मकं अध्ययनम् एव शोधपत्रस्य विषयो वर्तते। ग्रन्थोऽयं कविना नृपतये अकबराय समर्पित आसीत्।

Trade Related Sanskrit Loanwords in Malay Language

Madhu SHARMA

Arabic, Chinese, Greek, Latin and Sanskrit are the five languages known as the carriers of culture across the world. Due to their worldwide importance these are recognized as the Classical languages. All these languages have played a very significant role not only as vehicles of cultures but have also contributed enormously to the enrichment of the vocabularies of the languages of the world in the form of loanwords.

Arabic, a member of Semitic sub-group of Afro-Asiatic group of languages with a literary tradition dating back to CE 700, is a major source of vocabulary for many languages of the Indian subcontinent. European, African and South-East Asian languages also bear its imprint. It is to be noted that the Arabic was influenced by other languages as well.

Chinese, a language of the Sino-Tibet family (dating its history to 500 BCE), has contributed towards Japanese, Korean and Vietnamese vocabularies and also given them many grammatical features like lack of gender and use of classifiers.

Greek (an Altic dialect of 500 BCE), a language of Indo-European family having the longest documented history spanning 34 centuries of written records carries widespread influence, particularly on romance languages (French, Spanish, Portuguese, Italian, Romanian),

and the Latin. Both Greek and classical Latin have been the languages of literature, scholarship and education. Latin (a literary language of 100 BCE), an Italic language has influenced Spanish, French, Italian, Portuguese, French and English languages.

Sanskrit is a member of the Indo-European family of languages and belongs to the Indo-Iranian sub-family. Iranian and Old Persian languages are closely related to it. Amongst all the languages mentioned above, it is the oldest language having the literary record dating back to at least 1500 BCE. The influence of this language is quite strong, not only on Indian languages, but also on Russian, Chinese, Greek, and English. Languages of South-East Asian countries such as Myanmar, Sri Lanka, Thailand, Cambodia, Indonesia, Malaysia, and Philippines contain many Sanskrit cognate words.

Malay language is the national language of Malaysia, Singapore and Brunei. Malay scholars acknowledge three layers of its development, viz. Indic (representing mainly Sanskrit), Arabic and European, having many loanwords from these languages. The Sanskrit loanwords are present in many walks of Malay society. The present paper proposes to study the Sanskrit loanwords in the Malay language of Malaysia with special focus on trade and related vocabulary.

शङ्करदेवस्य 'अंकीयानाटानां' नाट्यशास्त्रीयसमीक्षा

कामेश्वरशुक्ल:

असमप्रान्तस्य गौरवमणिः विद्वन्मूर्धन्यः महापुरुषशंकरदेवः महान् साहित्यकारः गीतकारः वैष्वधर्मप्रचारकः समाजसंस्कारकः नाट्यकारश्चासीत्। असौ आधुनिकभारतीयभाषायाः प्रथमः नाट्यकार इति समालोचकानामभिमतम्। नाट-यात्रा-झुमुरा-संज्ञकानि त्रिविधानि असमीयानाटकानि भवन्ति। अनेन असमीया-ब्रजावली-(ब्रजबुलि) भाषया विरचितानि नाटकानि अंकीया-नाटेति नाम्ना सुप्रसिद्धानि सन्ति। पत्नीप्रसादः, पारिजातहरणम्, कालियदमनयात्रा, केलिगोपालः, रुक्मिणीहरणम्, श्रीरामविजयश्चेति अस्य षड् नाटकानि उपलभ्यन्ते। अस्य चिह्न-यात्रा, जन्मयात्रा, कंसवधश्चेति नाटकत्रयमनुपलब्धमेवास्ति। श्रीमद्भागवतम्, विष्णुपुराणम्, हरिवंशपुराणम्, रामायणञ्चेति नाट्यकारस्यास्य उपजीव्यानि सन्ति। रामः श्रीरामविजयस्य नायकः। नाटकानाञ्च अपरेषां नायकस्तु श्रीकृष्ण एव।

असमीयाब्रजावलीभाषया प्रणीतेष्वपि अस्य नाटकेषु विविधच्छन्दस्सु विरचिताः अशीत्यधिकैकशतं श्लोकाः प्रयुक्ता वर्तन्ते। पत्नीप्रसादे प्रयुक्तयोः द्वयोः श्लोकयोः अन्तिमः श्लोकः भागवतपुराणादुद्धृतः समस्ति। नाट्यशास्त्रानुसारं तदीयनाटकेषु पूर्वरंगस्य, नान्द्याः, प्ररोचनायाः, अमुखस्य सन्धि-रस-गद्यप्रयोग-भरतवाक्यादीनाञ्च प्रयोगः विस्पष्टः संलक्ष्यते।

किञ्च भाषाप्रयोग-सूच्यसामग्री-सूत्रधार-विदूषकादिक्षेत्रेषु वैषम्यं परिदृश्यते। प्रस्तुते शोधप्रबन्धे संस्कृतनाटकानां नाट्यशास्त्रीयसिद्धान्तानाधारीकृत्य शङ्करदेवस्य अंकीयानाटसंज्ञका-नामसमीया-ब्रजावली-नाटकानां नाट्यशास्त्रीया समीक्षा तयोः साम्यं वैषम्यं च सविस्तरं विवेचितमस्ति।

The Power of Language
Sanskrit Grammars and Lexicons of Persian

Audrey TRUSCHKE

Approximately one dozen Sanskrit grammars and lexicons of Persian were composed from 1365-1858. This body of works constitutes a crucial, although little-known tradition in which Sanskrit intellectuals addressed the growing presence of the Persian in early modern India. Sanskrit literati began composing bilingual lexicons of Persian in Gujarat in the fourteenth century. In the sixteenth century, writers under direct Mughal patronage authored full Sanskrit grammatical accounts of Persian. Such grammars and lexicons continued to be produced into the eighteenth century in a variety of imperial and intellectual milieus. In this paper, I outline the production contexts, textual contents, and varied receptions of this virtually unknown sub-genre of Sanskrit texts. I further explore why Sanskrit intellectuals repeatedly attempted to understand and map Persian within a grammatical framework. Particularly given the Sanskrit tradition's overall reticence to acknowledge let alone analyze cross-cultural behavior, these texts are important attempts to grapple with the cultural impact of Persian in India.

Of more than a dozen Sanskrit-Persian grammars and lexicons, all but three remain unpublished and aside from two short articles have received no sustained scholarly treatment. Accordingly, my work is based on extensive manuscript research and includes texts from across north and central India. I begin with Salakṣa's *Śabdavilāsa* (*Play of Words*, also called *Pārasīnāmamālā*, *Garland of Persian Words*), composed in 1365 on behalf of a Gujarati patron. I then focus on the two full grammatical accounts of Persian written under the direction of Akbar and Jahangir, Kṛṣṇadāsa's *Pārasīprakāśa* (*Illumination of Persian*) and Kavi Karṇapūra's *Saṁskṛtapārasīkapadaprakāśa* (*Light on Sanskrit and Persian Words*), respectively. Finally, I consider a variety of later texts that often concentrate on more specific types of Persian words, such

as Raghunātha Paṇḍita's *Rājavyavahārakosa* (*Dictionary of Imperial Terms*) and texts centered on astronomical vocabulary.

Taken as a whole, these grammars and lexicons constitute one of the most extensive, sustained Sanskrit engagements with the Persianate world. Sanskrit literati consistently attempted to make sense of the increasing presence of Persian in India by treating various aspects of the language within the Sanskrit intellectual tradition. Several important shifts within this body of works also indicate important developments in the perception of Persian and its associated political power structures amongst Sanskrit intellectuals.

खण्डः ८

संस्कृतं विज्ञानं च

Section VIII

Sanskrit and Science

Conveners

- P.C. Muraleemadhavan
- K. Ramasubrahmanian

The Term 'Tantra' in Early Scriptures of Āyurveda

P.I. AJITHAN

The contemporary meaning of the word *tantra* is associated with rituals and a class of literature that varies in style and number depending on the cult they represent. But the term has been found widely used as a technical term in most of the fundamental texts of the Indian philosophical systems. Though it denotes different aspects of a system, it won't be misleading even if we understand it in a general sense. But in certain instances it is necessary to know the technical sense to have a clear understanding of the text. For instance, the *Āpastamba Śrautasūtra* employs the word *tantra* in the sense of 'procedure containing many parts'. The *Sāṁkhyāyana Śrautasūtra* applies the word *tantra* to 'what is being once done serves the purpose of many other actions'. The 15th *adhikaraṇa* of Kauṭilya's *Arthaśāstra* bears the title *tantrayukti* meaning the main canons or propositions or principles of exposition of a Śāstra.

So, we can see that the term *tantra* has been employed in several senses in most of the Vedic and philosophical treatises, either alone or as a tail-end of a technical term. Another point is that nowhere we find it used in the sense of particular corpus of literature. This paper attempts to look into, in what context and the sense the term has been employed in the early scriptures of Āyurveda. The result would be rewarding since it will throw sufficient light on semantic variations of the term and help us to find out how the meaning has changed in course of time.

Water, Phlegm, Moon
The Meaning of Soma in Classical Āyurveda

Vitus ANGEMEIER

One of the core elements of the Āyurveda is the doctrine of the three humors (*doṣas*): bile, wind and phlegm. However, as several scholars like Willibald Kirfel or Dominik Wujastyk have already noticed, it has not always been like this nor is the system totally integrated in the classical texts. Whereas in most contexts, these three bodily constituents are regulating the bodily functions and when being agitated or diminished,

give rise to numerous diseases. There are some textual passages that reveal a different, older system, comprising only two elements which build the fundament for the *tridoṣa* doctrine: Agni and Soma.

Both of them, Agni as the ritual fire and Soma as an important oblation, have been essential for rituals throughout the Vedic period. From this direction, the terms seem to have entered the medical tradition, so as to become part of specific medical concepts. Both have functions within the human body and in the macrocosm at the same time: while Agni is connected with the bodily fire, the bile and the heat of the Sun, Soma, being associated with phlegm, stands for the cool, watery, nourishing element in the body and is at the same time a synonym for the Moon, which has cooling and moistening qualities.

Concentrating on the classical works of the Indian medicine, I will analyse the role of the term *soma*, its connections to the bodily humor namely phlegm, the moon and water in general, for which the former is frequently used as a synonym as well. The opposites 'cold' and 'warm' on the one and 'dry' and 'humid' on the other hand, will play an important role in this analysis. Furthermore, I will deal with the interdependencies of the bodily humors and elements, tastes and gross worldly elements, taking the Soma complex as an exemplary study field.

Algebra and Geometry in Śulbasūtras

Vanishri G BHAT

Starting from very simple daily rituals such as *aupāsanā* the Vedic priests used to conduct several elaborate sacrifices some of which extended for days, others for months, and certian others even for an year or more. Most of these long duration sacrifices were acts of worship performed by a congregation of priests for the well-being of the entire community.

Generally the rituals prescribed in the vedic texts or in the *Sūtra* texts are to be performed in altars that are circular, semi-circular, triangular or square in shape. However, in specific rituals where all the different shapes or a specific combination of them are involved, the texts sometimes impose that all altars should be made consuming the same volume of space. This explains the need that would have been felt by the Vedic priests to develop geometry as well as some

elementary algebra connected with that, which in due course seems to have emerged as manuals that would assist them in the construction of such altars. It is these manuals, that are called as Śulbasūtras are estimated to have composed around 800 BCE. In fact, these manuals are considered to be a part of a larger class of texts known as Kalpasūtras, which in turn are considered to be one of the six Vedāṅgas.

During our presentation, I will discuss some of the mathematical tools developed by the Śulbakāras (the authors of the Śulbasūtra texts) as found in Bodhāyana Śulbasūtra, Kātyāyana Śulbasūtra and so on. This will include different approximations employed by the Śulbakāras for expressing surds (the square root of a non-square number). It can be easily seen that the need for the value of surds arose in the context of constructing an altar whose area will be n times the area of some other altar. Several approaches have been suggested by scholars as to how the Śulbakāras might have arrived at some of the interesting forms of approximations given for surds. In my presentation, some of the standard ones as well a certain novel approach that might be called Greedy Algorithm, would be discussed.

The Binary Digits 'Zero' and 'One'

A Discussion in the Light of Līlāvatī and Āryabhaṭīya

Pankaj BHATTACHARYA

The *Līlāvatī* is a *magnum opus* attributed to Bhāskarācārya and *Āryabhaṭīya* is a seminal work of Āryabhaṭa. Many legends about the first book are in vogue. The Arithmetic is presented as an enjoyable and playful activity in this work written in the twelfth century CE. On the other hand Āryabhaṭīya composed in 499 CE consisting of four chapters deals with astronomy as well.

While discussing arithmetical operations Bhaskarācārya has said that if zero is added to a number, the result is the same number; the square, etc. (i.e. square, square-root, cube, cube-root) of zero is zero; any (non-zero) number divided by zero is *khahara*, i.e. infinite; the product of a number and zero is zero.

Now, in the modern technological age, where computer has become part and parcel of our life we know that the numeric data that digital computers understand is in the binary form. Only two

digits are best suited for computers. Thus digital computers were designed to use the binary number system. The binary system has only two digits 0 and 1. All the data has to be converted into this binary number system for it to be processed by a computer. This new system was explained even in the twelfth century also. The old numeric is now presented with the new method and some innovation.

God Does not Play Dice

Gautam CHATTERJEE

Pragmatically, India has been improvising numerous ontological texts as *magnum opus* through the prehistoric and early historic times, written in Sanskrit and dealing with pure science apart from the specific scientific literature. These texts directly deal with mathematics, what we often try to understand by comparing with other science forms of far-flung countries. Here we take, for example, *Nāṭyaśāstra*, *Bṛhaddeśī*, *Śulba-Sūtra*, *Tantrāloka* and *Jñānagūñja* (a twentieth-century important text, by M.M. Pandit Gopinath Kaviraj, mostly discusses the numerals given in the *Sūrya Siddhānta*).

In order to understand these texts in terms of modern day mathematics, especially when we translate these texts into English, we face some monumental problems. For example, Thibaut has translated the Baudhāyana *Śulba-Sūtra* but could not have given the exact meaning of the mathematical representations of *Śmaśān Cit*. This is, I realize, due to the nature and problem of intentionality, ever discussed in metaphysical world by the scholars. Have we ever thought that this point is significant, and the nature of intentionality differs in Sanskrit and English milieu?

The concept of intentionality differs in the Asian and the non-Asian minds that affects the proper understanding of scientific literature including mathematics written in Sanskrit. And this difference is due to the Asian and the Western minds towards a key concept that is consciousness. A Western mind thinks that consciousness is intentional. That is why Einstein feels, God does not play dice. Here he intends to mean that God has some intention to play with this world, mythical or mystical.

Though Einstein does not feel identical with the Quantum theory but his oft-quoted words (God does not play dice) support this theory

at length. As we know, relativity is a theory of space, time and motion, whereas quantum theory is a theory of the nature of matter and of the forces that act upon it. Both theories use the nature of intentionality. Because, as Max Planck observed, electromagnetic radiation is emitted in discrete packets. These packets are named 'quanta'. Quanta is memory of the present. Uncertainty principle tells us that all physical quantities that can be observed are subject to unpredictable fluctuations. This uncertainty is inherent in nature. 'God does not play dice with the universe', with this retort Einstein maintained that quantum mechanics is nevertheless incomplete. Feynman, in his Quantum Electro Dynamics (QED), suggests that this is our stored energy which shows intention. In the same breath Heisenberg remarks, the idea that time does not stretch back for all eternity but was carried with the universe as was anticipated in the twelfth century CE by St. Augustine.

According to the Asian mind, Consciousness is unintentional. Here God really plays dice, called *līlā*. So in this light, mathematics (or mathematical representation) is to know, to understand and to reveal the beauty of this *līlā*. Varāhamihira's *Pañcasiddhāntikā* is an example to illustrate this in a clear way. There are several numerals given in *Tantrāloka*, a *magnum opus* by the tenth-century polymath sage Abhinavagupta, which follows the mathematical approach of the unintentional truth given in *Sūrya Siddhānta*. *Tantrasaṁgraha*, *Karaṇapaddhati*, *Siddhāntaśiromaṇi*, *Gūḍhārthaprakāśaka*, *Sūryapragyapti* and *Yuktibhāsa* are some other similar texts in this breath.

Mathematics has been a (symbolic) language in the Asian mind to decode and decipher and to explain (that is Tantra actually) the mystic quality of the transcendental reality scientifically. In this light we can easily understand these things described in *Nāṭyaśāstra* of Sage Bharata (in reference to measurements of the auditorium) and *Bṛhaddeśī* of Sage Mataṅga (in reference to the calculations of Śruti). Here appears the concept and nature of (un)intentionality deeply examined by the ancient Asian minds. Disappearance does not mean that the thing does not exist, as Pāṇini stated in terms of *adṛśya* and *lopa*. Disappearance is what is knowledge and appearance is what is science. Only this is *karma*, unintentional, that makes the disappeared appear.

Metallurgy in Ancient Indian Sanskrit Literature

Ashok Kumar DAS

Today, we are living in a high-tech age and it is the high time for all of us to take a stock of 'what we were in the past and what we are today in the field of scientific advancement'. Today, a general impression about Sanskrit is that it is a language only of rituals, ethics religion and philosophy and it has no concern with other important fields of life such as science, technology, astrology, astronomy, mathematics, etc., but it is a wrong conception. After a deep insight into and a wider observation of the old Sanskrit Śāstras, scholars from India and abroad have realized that Indian literature in Sanskrit (like Vedas and Śāstras) has a great potential of knowledge — may it be the religious, philosophical, scientific concepts in it, one has to go deep into the scientific Sanskrit literature. A lot of information available from the archeological observations can be used as additional and advantageous support for the scientific literary knowledge. The literature-based subject knowledge is distributed mainly in mathematics, astronomy, metallurgy, medicinal and health sciences, sculpture, civil engineering, agriculture, etc. There are many scientific concepts which transfer from generation to generation in the course of their application by the practitioners. From those the metallurgical skills of the ancient Indians will be discussed briefly in this paper. The metallurgical skills of the ancient Indians can be established from the thousands of metal and alloy samples collected from the archeological excavation sites from all over India. The information available in the ancient literature is far less than what could be gathered from the technological grade of metal samples collected from these sites. Like all other sciences metallurgy, the study of matter, mines and jewels in the early days was very common. The aim of this paper, therefore, is to highlight some of the effective sources of metallurgy in the Sanskrit studies.

Environmental Concerns in Arthaśāstra and its Contemporary Relevance

Satabdi DAS

India has a significant presence in the global environmental politics. Her concern for environment is based on the past, stands on the present and looks forward to the future. As a result one can derive inspiration to analyse environmental problems from the ancient Indian texts. In this regard Vedic Saṁhitās, Upaniṣads, *Arthaśāstra* and many other ancient Indian texts are worth mentioning as various environmental aspects are depicted in them.

Kauṭilya's *Arthaśāstra* which can be considered as the most secular in its approach in comparison to other ancient Indian texts embodies several prescriptions for the preservation of the environment. Kauṭilya considered environment as an integral part of human living. He entrusted the task of protecting natural resources including forests to the king. In case of protecting wild habitat Kauṭilya emphasised on heavy punishment for indiscriminate killing of animals, particularly of horses and elephants and birds, etc. Trapping, injuring or killing of protected species, animals in sanctuaries were also punishable. Regarding dwelling places, emphasis was given on the proper arrangements in each house for sewage and proper disposal of waste. Even cutting of fruit-bearing trees or trees which provide shades was prohibited. Kauṭilya enumerated eight great calamities like fire, floods, famine, disease, etc. which may not be prevented by human material endeavours. Thus in almost all the chapters of *Arthaśāstra* the ecological concerns were highly reflected.

In Stockholm Conference, various climate summits and conferences, India has made very significant role. The Stockholm Conference emphasised on the preservation of natural resources including air, water, land, flora, fauna, etc. which were quite similar to the edicts as contained in the *Arthaśāstra*. This trend of international concern for environment also encouraged the Government of India to pass various Acts like the Wildlife (Protection) Act, 1972, Water Act, 1977, Air Act, 1979, Environment (Protection) Act, 1986, and many more. All these efforts should be holistic in approach reflecting the integral relationship between man and nature. In this regard the edicts of the *Arthaśāstra* are relevant as it specified how the measures to preserve environment are integrated coherently. It is true that today's

environmental problems are more severe than ever before. But, the ancient Indian texts have enough potential to provide us with deep insights into the ecological problems which can help us in solving the greatest threat of the day more harmoniously.

European Astronomers at the Court of Savai Jai Singh II

Jean Michel DELIRE

In 1727, Maharaja Jai Singh began to build his new capital city, Jaipur, in Rajasthan, but earlier to this in 1724-25, at the then Mogul Emperor's request, he had erected his first observatory in Delhi, followed by four others at Jaipur, Banāras, Mathurā and Ujjain. A well-versed scholar of astronomy, Jai Singh had, at that time, read, and translated, many foreign books on the subject, from Persian, Arabic and even Greek through Arabic. The best example is the translation of Ptolemy's *Almagest* by Jagannātha, the court astronomer of Jai Singh. Some years later, Jai Singh met Manuel de Figueiredo, a Portuguese Jesuit, rector of the Agra mission, who certainly told him about the progress of the European astronomy. According to Dubois, another European living in Jaipur, Jai Singh knew Riccioli's *Almagestum novum*, but, having observed discrepancies between the tables of this book and Shah Jahan's tables, he wanted to acquire recent European tables. Eventually, Jai Singh financed Figueiredo in 1728 so that he could travel to Lisbon, with two Indian companions, a Christian and a Muslim. Jai Singh also sent letters to different European authorities in India, like the Portuguese Vice-king in Goa or the French High Council of Pondicherry, asking for expert astronomers for Jaipur. This request had far-reaching consequences, as the 1734 visit to Jaipur of Boudier and Pons, two French Jesuits from Chandernagor, and, thanks to the mediation of Giovanni Battista Carboni, court astronomer of the Portuguese king Joao V, the transfer to India, after 1735, of several German missionaries, of whom Andreas Strobl was the most prolix, describing, in his letters to his brother, every minute detail of his life and travels. All these characters, Figueiredo, Dubois, Boudier, Carboni and Strobl, and others less known, as Hallerstein, Monteyro, or the High Council of Pondicherry, have left letters in Latin, Portuguese, German or French, some unpublished, through which we will try to

retrace the eighteenth century fascination with social, geographical and scientific discoveries.

Vedic Botany and Ethnobotany in the Brāhmaṇas of Yajurveda
Some Observations

Aparna DHIR

Botany is the science of plants whereas ethnobotany is the study of the relationship between plants and people. This includes the study of plants in various human societies. The interaction between plants and people can be traced in the form of food, medicine, cosmetics, dyeing, textiles, construction materials, currency, clothing, rituals, and music, etc.

The term 'Vedic' implies the whole Vedic literature. For the study of these above-mentioned sciences, here Brāhmaṇas of *Yajurveda* will be discussed. The prose texts of *Śukla Yajurveda* and *Kṛṣṇa Yajurveda*, namely *Śatapatha Brāhmaṇa* and *Taittirīya Brāhmaṇa* are known for their age-old extensive knowledge. The present paper focuses on how plants had been used by the Vedic man.

Medicine — Lots of plants with an idea of attaining success, power, happiness, peace and driving away of evils or sins are mentioned in the above Brāhmaṇas. Although the plants referred to here did not highlight their medical efficiency, still, it is interesting to know that, *Śatapatha Brāhmaṇa* considers all plants as 'medicinal herbs' (ŚB 7.2.4.19-20). However the medical properties of the plants (discussed in the above-mentioned Brāhmaṇas) can easily be traced out in the later medical texts like *Bhāvaprakākśa*.

Vessels — *Aśvattha, udumbara* plants for making vessels.

Clothes — *Kuśa* grass for the purpose of clothing.

Fire-Fuel — *Pitudāru* burns very fast.

Throne-Seats — *Udumbara* or *khadira* woods used for seat by the scarificer.

Mats — *Aśvavala* grass is said to resemble horse-hair, therefore used for mats, thatching.

Similarly, *palāśa, khadira, rajjudala, soma, barhis*, etc. have different narrations. The longevity and good health were considered to be the

most important. Vedic seers followed a disciplined way of life. The botanical and ethnobotanical study of these Brāhmaṇas throws sufficient light on various characteristics of the Vedic society for the attainment of a fruitful life.

On Lexical Borrowing from Sanskrit in the Modern Scientific Discourse

Jonathan DUQUETTE

The modern scientific discourse is not linguistically homogeneous. The historical development of modern science has been shaped by contributions from various cultural sources. Although mostly English-based, the rhetoric of modern science thus often contains terms and concepts that initially pertained to non-western cultural and linguistic environments. This paper focuses on specific cases where Sanskrit terms and/or concepts have been "borrowed" and introduced into the discourse of some modern scientists. The nature and implications of this process will be critically examined with reference to contact linguistics.

The Mathematical Concepts of Ancient India

Y.S. GAYATHRI SHASTRY

The saying that the knowledge includes Science' is true in our motherland. Since the Vedic times to this day many scientific discoveries and innovations are being made, experiments and researches, are being conducted, even to this day in many branches of scientific and technological fields. Many of the concepts were at the budding stage and some of them were highly developed.

Mathematics is one such branch which had fully bloomed as early as the Ṛgvedic period. The *decimal system* being used all over the globe today, and the *zero* is the Indian contribution. *Śulba-Sūtras* of Kalpa Vedāṅgas have the geometrical principles of a very high profile. The use of algebra in geometry, geometrical representation of algebraic expressions show their level of thinking. The knowledge of various geometrical figures, their area, transformation of one into another is simply superb.

Āryabhaṭṭa, of the fifth century CE, in his work *Āryabhaṭīyam*, gives the area of a triangle and a parallelogram, more accurate value of π sign functions, etc.

Brahmagupta of the seventh century CE, in his work *Brahma Sphuṭa Siddhānta*, gives the method of solving indeterminate equation of the type $Nx^2 + 1 = y^2$.

Solving simulataneous equations with many variables and solutions for *kuṭṭaka* is an Indian speciality.

This paper tries to bring out such special features, which the younger generation is not aware of, and has to be passed on to them.

Elements of Architecture in Mayamata

Reeta GUPTA

Among the architectural sources *Mayamata*, an acknowledged text written by Maya, has an important place. It contains 36 chapters and around 3325 *ślokas*. The *Mayamata* deals with all facets of gods, and men's dwellings. It contains numerous and precise descriptions of villages and towns as well as of temples, houses, mansions and palaces. It gives indications for the selection of a proper orientation, of right dimensions and of appropriate building materials. It intends to be a manual for the architect and a guidebook for the layman.

The required elements for architecture as prescribed by civil engineering are available in this authentic text *Mayamata*. These are — definitions of *vāstu*, scope and its elements, site selection and site examination, material collection and construction, classification of buildings and temples, villages and towns planning, decoration, preservation and renovation, interrelation between *vāstu-vidyā* and environment.

The above-mentioned essential elements of architecture exhaustively find mention in the *Mayamata*. The Vāstuvidyā deals with the construction of the residences of the mortals and immortals. It includes the site selection and examination of environmental surroundings such as the kinds of trees, the nature of soil and the proper direction of the frontal area of residence planned to be constructed, etc. The materials for the construction of buildings are very much eco-friendly maintaining the standards of the modern accepted model of authorized agencies. The materials to be used in

such constructions are also to be matched with the persons who will reside there.

As per *Mayamata* it is clearly understandable that there was a well-developed science of village, town and city-planning already prevailing. There are descriptions of proper mathematical calculation of the area of land, the number of buildings, the length and width of inner and outer roads of a village, town and city. The site of a temple in village, town or city is scientifically prescribed.

The *Mayamata* takes care also of interior decoration of constructed buildings. It prescribes different kinds of decoration as per the nature of the dwelling individual while relating it to the natural environment. The description of interior decoration resembles the contemporary decoration styles.

Besides these *Mayamata* also teaches how to preserve and renovate a constructed building. It is always to be remembered that these concepts are fundamentally against modern engineering. The science of architecture contained in this book is always eco-friendly and as per the vision of the twenty-first century's holistic approach.

The present paper will be dealing with all the issues and tries to prove that the Indian architecture was superior to the present-day civil engineering which being deeply rooted in Western thought is not at all concerned with environmental friendliness. This indifference in turn disturbs the natural equilibrium and does harm to all living creatures.

छन्द:शास्त्रीयगणितविज्ञानम्
एकं परिशीलनम्

विनोदकुमारगुप्त:

छन्दसां स्वरूप-भेद-प्रभेद-लघु-गुरूणां स्थितिविषये सम्यग्रूपेण बोध-विज्ञानं 'प्रत्यय' इति शब्देनाभिधीयते छन्द:शास्त्रीयाचार्यवर्यै:। अस्य गणितवैज्ञानिकी प्रक्रिया का? उच्यते, प्रतीयते सङ्ख्यादिकमेभिरिति प्रत्यया:। एते प्रत्यया: सम्भावितेषु वृत्तेषु छन्दस्सु वा विश्वासं जनयन्ति। अन्येषु शब्देषु यै: वृत्तप्रतीति: भवति, त एव प्रत्यया: कथ्यन्ते, ये प्रस्ताराद्या: षट् यथा प्रस्तार-नष्ट-उद्दिष्ट-एकद्वयादिलगक्रिया-सङ्ख्या-अध्वयोगाश्च। प्रस्तारेण छन्दसां विविध-रूपाणि ज्ञातुमर्हति। आधुनिकयुगं विज्ञानयुगमस्ति। छन्दसां विविधभेदा: सङ्गणकयन्त्रे सङ्गणिता: तर्हि निश्चितं यत् सर्वे भेदा: सङ्गणकफलके प्रदर्शिता:। वस्तुत: प्रस्तारप्रक्रिया वैज्ञानिकविधाववलम्बिता। यस्य वृत्तस्य सङ्ख्या ज्ञातास्ति, किं तु स्वरूपमज्ञातं तन्नष्टम्। एनं विधिमनुसृत्य कस्यापि वृत्तस्य स्वरूपज्ञानं सुकरं भवति। यस्य वृत्तस्य स्वरूपं ज्ञातमस्ति

किं तु सङ्ख्याज्ञानं न भवति, तदुद्दिष्टशब्देनोच्यते। एकद्व्यादिलगक्रियया वृत्तेषु लघु-गुरुवर्ण-सङ्ख्याकान् भेदान् ज्ञातुमर्हन्ति। सङ्ख्या छन्दसां प्रस्तारभेदानां समग्रसङ्ख्यां सूचयति। प्रस्तारलेखस्थानमध्वयोगं कथ्यते। एवं प्रकारेण शोधदृष्ट्या प्रत्ययानां परिशीलनानन्तरं कथयितुं शक्यते यत् छन्दसां सर्वरूप-भेद-प्रभेद-लघु-गुरुणां ज्ञाने एतत्प्रत्ययानां महत्त्वपूर्णं योगदानं विद्यते। गणितीयदृष्ट्या छन्दसां स्वरूपाणि प्राप्तुं विधिरेषा वैज्ञानिकी अस्ति। प्रस्तार-नष्ट-उद्दिष्ट-सङ्ख्यानां चतुर्णां प्रत्ययानां महत्त्वं सिद्धान्तेऽस्ति, व्यवहारेऽपि च, किं तु एकद्व्यादिलगक्रियाध्व-योगयोः व्यावहारिकपक्षो नास्ति। आधुनिकयुगे मात्रिकछन्दस्सु यानि गीतानि लिखितानि लिख्यन्ते वा ताः सर्वा अपि-प्रस्तारगतानां केषाञ्चित् भेदानां भेदाः भवितुमर्हन्ति।

Preventive Medicine in the Caraka-Saṁhitā

Bakamoone INDARATANA

The concept of medicine has undergone remarkable changes in the last fifty years. At present the medicine is not merely considered as the art and science of healing. Rather, it has expanded its boundaries to incorporate promotion of health, prevention of disease, restoration of health and physical rehabilitation. Preventive medicine is that branch of science and art of medicine which is concerned with the prevention of disease; however, it also addresses the healing aspects of medicine. Therefore, a strict distinction between preventive and curative medicine cannot be motivated.

The chief objective of the Āyurveda is maintenance of the metabolic equilibrium of man (*svasthasya svāsthya rakṣaṇam* — preventive and social medicine) and the restoration of the same if it is disturbed by undesirable factors (*āturasya vikāra praśamaṇam* — therapeutics). Hence the prime goal of Āyurveda is the maintenance of health and not the cure of diseases. The nucleus of the concept of prevention in the Āyurveda is its theory of equilibrium or balance. Health in Āyurveda is defined as the state of the equilibrium of *dhātu*s, the tissue elements or *doṣa*s. Disease is not the disturbance of the equilibrium of the *dhātu*s (*doṣa*s) itself but the outcome of this disturbance. So the disturbance itself is regarded as a causative factor of a disease rather than a disease itself. This is the point where prevention steps in.

In this paper, the issues such as 'personal preventive medicine', community preventive medicine and 'levels of prevention of modern

preventive medicine' will be discussed in the light of the *Caraka Saṁhitā*. In particular, it will be highlighted that while modern medicine has compartmentalized all these into specialized sub-areas, Āyurveda has not. It cannot be deduced that Āyurveda has not addressed these issues. On the contrary, all these distinct areas are reflected in Āyurveda: only it has adopted a more holistic approach.

अणुग्रहमीमांसापरिचयः

पि. इन्दिरा

विविधेषु शास्त्रेषु प्रगाढपाण्डित्यं सम्पादिताः केरलीयाः उत्कृष्टान् स्वतन्त्रग्रन्थान् व्याख्याग्रन्थान् च निर्मायामरवाणीपरिपोषणे दत्तश्रद्धाः भूत्वा विराजन्ते। तेष्वन्यतमस्य श्री.वि.एन्.नायर् महाभागस्य 'अणुग्रहमीमांसा' नामकग्रन्थस्य परिचयदाने समीक्षणे च प्रवृत्तोऽयं प्रबन्धः।

षट्प्रकरणयुक्तेऽस्मिन् जीवाणुरूपविचारः, रोगाणुसंक्रमणविचारः, दिव्यदर्शनविचारः, वैज्ञानिकाणुदर्शनविचारः, भूतविद्या, अणुग्रहसमन्वयः चेति विषयाः सन्ति।

आयुर्वेदाचार्यैः सूक्ष्मतरव्याधिबीजदर्शनविषये यन्त्रादिनिरपेक्षया धिया भूतविद्याख्यपन्थाः परिक्षुण्णाः। भौतिकविज्ञानविदग्धैः अतीन्द्रियद्रव्यग्राहकस्फटिकयन्त्रप्रत्यक्षाः भिन्नभिन्नविजातीयाः अणवो आविष्कृताः। भूतविद्या अणुविद्या चेति प्राचीननव्यदर्शनविकल्पयोः मूलभूततत्त्वजातमधिकृत्य विवरणमत्र विद्यते। अधिष्ठानदेवतासत्त्वभेदादि तत्त्वजातं भूतविद्यादर्शनमूलभूतं मूलकला (molecules) जालादिकं च अणुदर्शनमूलभूतं तत्वम्। अणोरणीयान्महतो महीयानित्यादिश्रुतिवचनेषु जीवानामणुपरिमाणत्वं सचेतनत्वं च स्पष्टमुपपादितमस्ति।

ज्ञानकर्मेन्द्रियव्यापारेषु तद्विकारेषु ये भौतिकाः अणवः प्रवर्तन्ते त एव देवतारूपा प्राचीनैः उपवर्ण्यन्ते। सर्वेषु मूलपदार्थेषु प्रत्येकमेकैका मूलकला विभिन्नरूपा वरीवर्तीति नवीनैराविष्कृतम्। अस्य मूलपदार्थस्येयं मूलकलेति व्यवच्छेदनं तत्स्वरूपघटितानां द्रव्यविशेषाणां संख्यया गुणैर्वा निरूपयितुं शक्यते। ओजोजनकस्य (oxygen) मूलकैका, रसजनक – (hydrogen) स्यान्या अम्लजनकस्येतरा। स्वयमाविष्कृतास्सहजा इमा मूलकलाः शरीरस्य स्वास्थ्यं, क्लेशक्षमत्वं च परिपालयन्ति, स्वास्थ्यभञ्जकरोगाणुपरिभवात् प्राणिनः त्रायन्ते, विकृताः पुनरामयक्लेशाक्षमत्वादिकमुत्पादयन्ति, रोगाणुद्रव्याक्रमणमनुकूलयन्ति च इति वैज्ञानिकैः समाहृतं तत्वम्। वैज्ञानिकैर्वायव्यावायव्य (aerobes and anerobes) संज्ञिता आक्सिजनसापेक्षनिरपेक्षवृत्तित्वाज्जीवाणवो द्विधा परिकल्प्यन्ते तदेतद्भूतग्रहवादेऽपि योजयितुं शक्यम्। एवं द्वयोः तत्त्वयोः साजात्यवैजात्यविवरणादिकमपि अस्मिन् प्रबन्धे निबन्धितम्।

The Concept of Stūpa/Caityahāra

A.P. JAMKHEKAR

The *stūpa* has been a topic of discussion among indologists, archaeologists for quite a long time. When any architectural specimen is out to scrutiny the basic enquiry is done regarding the form of that type, and what changes the forms goes through the passage of time. A general observation is made regarding the early Indian *stūpas* that they are semi-spherical in shape and later they become elongated. In the Singhalese tradition there are terms that are current still that indicate the different components of the *stūpa* like *medhi*, *aṇḍa*, *hārmikā* and *dhvaja*. The art historians like Vidya Dehejia and Nagaraju who studied the forms of *stūpa* specimens in the light of epigraphical and textual context and built up the sequence of the *stūpa* forms do arrive at a relative chronology. On the other hand others try to understand the meaning of this architectural form mainly from the texts, in turn supported by the epigraphical evidence, in trying to understand the sociological significance and symbolic meaning of the form. Scholars like Snodgross have tried to understand this going into the deeper details.

Studies of *stūpas* of a given area that developed their own form and those of Buddhism, in a given tradition (like Theravada or southern Buddhism) have shown individual characteristics, not simply because of special difference from *stūpas* of other areas with similar tradition, but also because of rituals sometimes associated with them. The *stūpa* temples of Myanmar are unique in this way.

In the proposed paper an attempt will be made to trace the development of *stūpa* and *caityaghara* manily in the Indian context, though examples would be taken from countries following both the northern and southern traditions. The author with his observations wants to put forth a hypothesis that the *catiyaghara* is first the house to accommodate a *stūpa*, a repository of the mortal remains of Buddha (or famous preceptor or even an ordinary *bhikkhu*), then it takes the form of palace (*prāsāda*) and then the *stūpa* complex becomes representative of the cosmos. This is very much similar to the development of temple in the Hindu tradition. If the early shrines like those at Ajantā (cave X) represent the early phase, with simple houses of *stūpa*, then the cave XIX definitely represents the next stage, i.e. the palace and the *stūpa* at Borobudur represents the last stage, i.e. the cosmos.

Contribution of Vedānta to Modern Physics

Ram Nath JHA

The term *physics* is derived from the Greek word *physis*, meaning 'to discover the essential nature or real constitution of things'. Hence *physics* originally stands for the science of endeavour for seeing the essential nature of all things. Presently, physics is divided into two parts: classical and modern. Newtonian physics, which deals with the notion of absolute space and time, the elementary solid particles, the strictly causal nature of physical phenomena and the idea of an objective description of nature, is accepted as classical physics period-wise from the seventeenth to nineteenth century. The period from the beginning of the twentieth century, particularly from 1905 onward, where most of the above-mentioned classical concepts shattered and new concepts, very much close to Vedāntic thought, emerged, is known as modern physics.

The word *veda* stands for 'knowledge'. Knowledge is of two kinds: worldly and spiritual. As per conventional definition, the collection of the *mantras* and Brāhmaṇas is known as Veda. The concluding parts of the Brāhmaṇas are known as the Āraṇyakas and the Upaniṣads, as they are speculative in nature and contain the concluding interpretation of the reality. Upaniṣads are also known as Vedānta, since they are supposed to be the culmination of the Vedic knowledge.

Can Vedānta contribute to modern physics? Yes. We find some of the striking parallels between the statements made by modern physicists and those of the Upaniṣadic/Vedāntic seers. These parallels are possible because scientists and spiritualists reside in the same reality and face similar circumstances, hence they may have similar kind of experiences and that might be the foundation of making similar kind of statements as expressed by Fritjoe Capra, the celebrated author of *The Tao of Physics*, 'The firm basis of knowledge on experience in Eastern mysticism suggests a parallel to the firm basis of scientific knowledge on experiment.' (Flamingo, London, 3rd edn., 1991, p. 42)

The journey of Vedāntic ideas began with Schopenhauer's historical words: 'There is no study as beneficial and elevating as that of the Upaniṣads (Vedānta). It has been the solace of my life and it will be the solace of my death.'

Schopenhauer's these words went a long way to inspire so many others, particularly modern physicists, in the West to take up the

study of Vedānta (Upaniṣads). Einstein, Schrödinger, Heisenberg and others are amongst them. They digested the thoughts of Vedānta through the writings of Schopenhauer, made them their own and presented them in their own languages and styles. Erwin Schrödinger, an acknowledged quantum physicist, declares:

> *I had accepted a post as a lecturer in theoretical physics in Czernowitz and had already envisaged spending all my free time acquiring a deeper knowledge of philosophy, having just discovered Schopenhauer, who introduced me to the Unified Theory of the Upanisads.*
>
> — *What is Life*, Erwin Schrödinger, Cambridge University Press, p. 169

TheVedāntic/Upaniṣadic ideas which influenced modern physicists to think and conceptualize new things, as opposed of Newtonian mechanics, are: 1. the concept of unification of the forces or fields, 2. the dependence of the complete knowledge of the properties of the parts on the dynamics of the whole, 3. the role of consciousness in the process of scientific knowledge, 4. patterns as the building principle of this empirical universe, 5. the theory of fundamentals as the network of relationships, 6. science as the provider of approximate knowledge only and 7. ecological/holistic world-view as the prompting factor for creating a sustainable society.

The above mentioned issues, which inspired and forced modern physicists to question the methodology of scientific research, the nature of reality, etc. imposed by Newtonian mechanistic model and to get satisfactory answers from Vedāntic tradition, will be highlighted and discussed in this paper from the point of view of Newtonian physics, modern physics and Vedānta.

The Nomenclature and Order of Weekdays in Ancient India

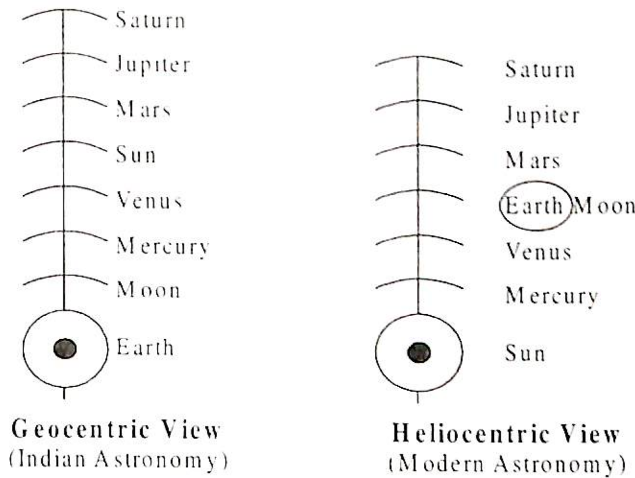
Sarva Narayan JHA

The word *graha* was used in a different sense in the Indian astronomy than the corresponding word 'planet' is used in the modern astronomy. Since I am dealing with the Indian astronomical system, I am using the word 'planet' as a translation of the word *graha*, thus treating the Sun and the Moon as planets. In ancient India the *grahas* were considered to be seven in number, i.e. the Sun, Moon, Mars, Mercury, Jupiter, Venus and Saturn. Presuming that the planets move around the earth, they

were considered to be geocentric. In 1543, a heliocentric system had been introduced by Nicolaus Copernicus, presuming that the planets move around the Sun. Therefore, the sun and the moon were excluded from the list of the planets and the Earth was included.

According to *Sūryasiddhānta*, the planets are stated to be revolving in *brahmāṇḍa* below the orbit of the *nakṣatras* (asterisms). Their orbits lie in the following descending order: the Saturn, Jupiter, Mars, Sun, Venus, Mercury and Moon while in the modern astronomy, the planets lie in the following successive order of distance from the Sun: Mercury, Venus, Earth, Mars, Jupiter and Saturn.

The Moon as a satellite moves around the earth as well as around the sun along the Earth. The difference between the geocentric and the heliocentric system is shown in the following diagrams:



Geocentric View
(Indian Astronomy)

Heliocentric View
(Modern Astronomy)

A comparison of the ancient Indian view with the modern one shows that the order of the Mars, Jupiter and Saturn is the same. The Moon's position also agrees with the view of the modern astronomy. Both are considering it to be nearest to the Earth. The relative order of the Sun and the Earth also agrees. The position of the Venus and Mercury, however differs. According to the ancient Indian astronomy, the Mercury is the nearest planet to the Earth, while according to the modern astronomy, the Venus is the nearest planet to the Earth. Hence, the method of finding the names as well as order of the weekdays, i.e. Sunday, Monday, Tuesday, Wednesday, Thursday, Friday and Saturday is based on the geocentric system of *Sūryasiddhānta* (*mandāmarejya bhūputra. . . . ghanāḥ, mandādadhaḥ krameṇa . . . divasādhipāḥ*, etc.). If we apply the heliocentric system then the order of the

weekdays comes out to be Sunday, Tuesday, Wednesday, Thursday, Friday, Saturday and Monday.

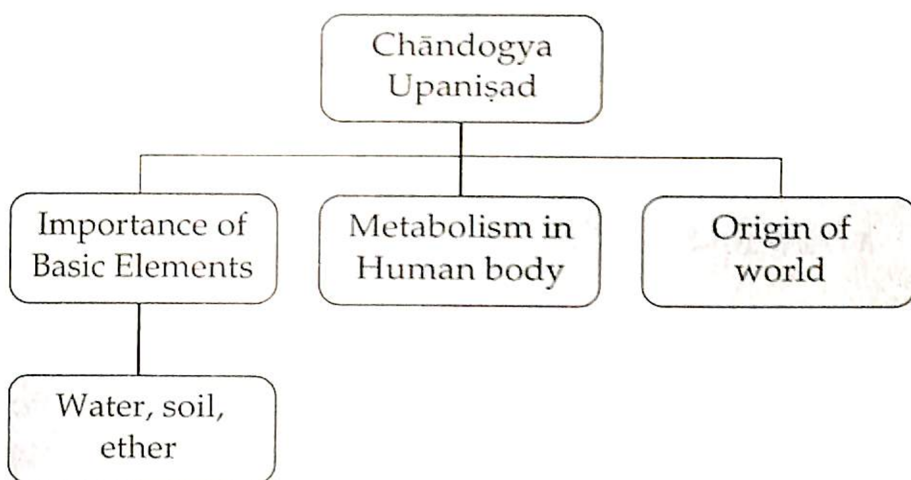
Non-Vedic Origin of Āyurveda

A. JILSHA

Āyurveda is one of the oldest Indian scientific medical systems. As in the case of other fields, surprising advancements or discoveries have been made even in the field of Āyurveda. What is more difficult even now is to establish the early form and origin of the Āyurveda. This is the fundamental issue which has been disturbing historians for years. Usually, the study of the history of Āyurveda is undertaken on the basis of the details available in the Āyurvedic scriptures. Such studies tend to trace the roots of Āyurveda to the Vedas, especially to the *Atharvaveda*. This is not surprising because orthodox writers were invariably trying to establish the origin of any systems of knowledge in the Vedas without taking sincere efforts to find out the truth. There are some legends which also seek to establish relationship between the Vedas and the Āyurveda.

Certainly, the Āyurveda is of a later origin, but its traces can be found even before the time of the origin of the Vedas. It is said to have imbibed much from the Indus Valley Civilization. Vedas also provide some hints at the non-Vedic cultural scenario. During the course of time the Indian medical system was also subjected to an assimilation and process of Brahmanization. This has happened to all dominant orthodox religious intellectual systems at a particular time in the history. So, whether Āyurveda originated in the Vedic or non-vedic period, still remains a vague hypothesis. Hence, it is reasonable to re-examine the findings of previous scholars regarding the origin of Āyurveda on the basis of archaeological and other evidences.

The paper develops through three stages. The first part of the paper analyses the different views on the widely held notion, i.e. the Vedic origin of Āyurveda. In the second part, the non-Vedic origin, the archaeological and literary evidences are taken into account. The third part is a conclusion, which is drawn from early discussions. It also tries to establish the non-Vedic origin of Āyurveda on the basis of archaeological as well as literary evidences.



Sphoṭa Doctrine and Physics of Sound

Narayan R. JOSHI

Lately, interest in Sanskrit language is growing in the Western countries. Many US universities offer courses in Sanskrit. Private institutes offering short courses in Sanskrit for the students in Western countries are multiplying. One school in the heart of London made a course in Sanskrit compulsory for its students. Sanskrit is praised as an exquisitely refined language. Rick Briggs, a NASA engineer from California published two papers in 1984 in *Artificial Intelligence* magazine praising Sanskrit's suitability for computers. His papers were based on an analysis of Sanskrit sentences by the ancient Indian *paṇḍit*s and search of semantics nets by modern computer engineers interested in teaching natural languages to the computing machine. Sanskrit appears suitable for computers because of her rule-based grammar. Computers are machines and they like rule-based operations. However grammar of Sanskrit is external ornaments of *vāk devatā*. Ancient Indian scholars discussed internal beauty of Sanskrit in detail and they praised her systematic and symmetrical ornaments. The internal beauty was embedded in Sanskrit words and their meanings. A beautiful lady may be wearing different ornaments at different times and they always shine on her because she herself is beautiful. Discussions on the internal beauty were focused on *sphoṭa* doctrine and *varṇavāda* (phonemic symbolism). Scholars of different sects like Vaidika, Bauddha, Jaina passionately participated in this debate. In modern times scholars have published books on semantic of Sanskrit (words and

meanings). In this paper new perspective on the Sphoṭa doctrine will be presented based on the acoustical properties of articulated sounds.

अन्तर्गुप्तरोगनिर्धारणे स्वप्नः

योगायुर्वेदमनोविज्ञानम्

गायत्री मुरलीकृष्ण

"स्वस्मिन् स्वीयभ्रमणं स्वप्नः"[1] इति शाब्दिकार्थानुसारेण प्राच्यपाश्चात्यैः नैकविधस्वप्नसिद्धान्ताः प्रतिपादिताः। The Interpretation of Dreams इति Freud महोदयस्य अभूतपूर्वस्वप्नविश्लेषणेन नव्यवैज्ञानिकपथमनुसृताः स्वप्नसिद्धान्ताः। तेन नैकविधक्षेत्राणि प्रभावितानि। विशिष्य मानसिकरोगिणां चिकित्सायै, अपसामान्यगतसमस्यानामभिज्ञानाय तासां दूरीकरणाय च इदं स्वप्नविश्लेषणं महदुपकरोति।[2] यद्यपि मनोवैज्ञानिकजगति Freud महोदयस्य आगमनात् प्राक् प्राच्यपाश्चात्यस्वप्नविचारधाराः दार्शनिकदृक्पथाः आसन् इति कथयन्ति, तथापि वेदेषु उपनिषत्सु, आयुर्वेदग्रन्थेषु समस्तसंस्कृतवाङ्मये वा स्वप्नस्य वैज्ञानिकत्वं न सन्दृश्यते।

आधाररहितस्य काल्पनिकस्य स्वप्नस्य कथं वैज्ञानिकत्वम् इति सन्देहे सति स्वप्नः बहुप्रकारकः। यथा चरकसंहितायां -

दृष्टः श्रुतोऽनुभूतश्च प्रार्थितः कल्पितस्तथा।
भाविको दोषजश्चैव स्वप्नः सप्तविधो मतः॥[3]

इत्थं प्रतिपादितेषु प्रकारेषु भाविक-दोषजाविति द्विप्रकारकस्वप्नाः अस्मासु अन्तर्लुप्तरोगविशेषान्, कुसामञ्जस्यानि वा प्रदर्शयन्ति। अत्र चरक-सुश्रुत-वाग्भटादिभिः लिखिताः ग्रन्थाः प्रमाणम्। तत्र कः स्वप्नः कीदृशरोगप्रदर्शकः तदर्थं कीदृशी चिकित्सा अपेक्ष्यत इति सुष्ठु प्रत्यपादि। तथैव योगविज्ञानेऽपि।

Hollingworth, Knight Dunlop, Sargent, C.G. Jung प्रभृतिभिः प्रसिद्धमनोवैज्ञानिकैरपि विषयोऽयं प्रतिपादितः। यथा "एकस्य स्वप्ने युद्धे सति स्वदन्ताः भग्नाः आसन्। वस्तुतः सः दन्तवेदनया पीडितः आसीत्।"[4]

अतः स्वप्नागतसमयानुगुण्येन, प्रकारानुगुण्येन वा कतिपयमनोवैज्ञानिकप्रक्रियाभिः, आयुर्वेदग्रन्थैः च स्वप्नविश्लेषणं सुकरं भवति। तेन भाविकान् रोगान्, अन्तर्दमितान् cancer इत्यादि भयङ्करव्याधींश्च प्रागेव अनुमीय तत्सम्बद्धचिकित्सां स्वीकर्तुं शक्नुमः। तथैव अपसामान्यत्वस्य (abnormality) दूरीकरणे योगप्रक्रियाः कारयितुं शक्यन्ते।

इत्यनेनाऽनुसन्धित्सूनां जिज्ञासादिवर्धनार्थमत्र सङ्क्षिप्तरूपेण विषयोऽयं प्रतिपाद्यते।

Endnotes

1. अमरकोशतत्त्वबोधिनीव्याख्यानम्।

2. *The Interpretation of Dreams*, p. 27.
3. चरक. इन्द्रिय. 5.43.
4. Horton Experiment.

Architecture in Kauṭilya's Arthaśāstra

T. MADHU

There is no other name in the history of ancient Indian political thought which commands as much popularity and respect as that of the author of the *Arthaśāstra*. With the exception of the heroes of the epics and Purāṇas, no name was more familiar to Indians than that of Kauṭilya, according to historical information. Kauṭilya was the famous prime minister of Candragupta Maurya. Whoever might have been the real author of the work and whatever might have been the real age when the book got its present shape, there can be no changing fact that the book contains many old traditions of the various spheres of activities of the Indian people. The state of architecture as found in the *Arthaśāstra* is, therefore, an interesting and valuable study. *Arthaśāstra* contains several chapters mainly or solely dealing with architecture. Building including other engineering works were called *vāstu*. In book III, chapter 8, the word *vāstu* has been defined thus : 'houses' (or the sites of houses), pleasure gardens (*ārāma*), *setubandhas* (or embankments and bridges) and lakes are called *vāstu*. In the chapter dealing with the construction of forts (*dargavidhāna*), one of the suitable sites for a fort is said to be 'a land best suited for a *vāstu*' (*vāstukapraśastadeśa*). As the term has not been further explained, it shows that the Indians well knew the rules for selecting the best site for a building, which formed one of the essential parts of the *vāstu-vidyā*.

This paper is an attempt to highlight the importance given by Kauṭilya to *vastu* and his contribution in the field of *vāstu*.

Numerical Tables in Vākyakaraṇa

K. MAHESH

Numerical tables are meant to subvert the laborious steps in computations. In Karaṇa texts we find the utmost use of tabulated values when compared to the other two types of astronomical texts

(Siddhānta and Tantra). One of such Karaṇa texts is *Vākyakaraṇa* which presents tables in the form of *vākyas*. This was composed around *c.* CE 1300 and commented upon in detail by Sundararāja (*c.* CE 1500). The word *vākya* literally means a sentence. A *vākya* may consist either a single word or a group of words. The *vākyas* are composed using *kaṭapayādi* system of denoting numerals. These phrases are composed with a special care to make them to have a beautiful meaning and be mnemonic. Thus along with their numeral representation the *vākyas* also expose ethical values and worldly wisdom. The *vākyas* replace trigonometric functions, reduce the number of multiplications and make computations easier. A set of 37 *vākyas* which begins like *bhūpajña rāgajña* is a main aid in the computation of the true daily motion and the true longitude of the Sun. My presentation will focus on this portion of the *Vākyakaraṇa*.

Indian Jyotiṣa Gleaned through the Chinese Buddhist Canon

Bill M. MAK

The *Mahāsaṁnipātasūtra* is a large collection of Sanskrit texts preserved in the Chinese Buddhist Canon (Taishō 397). Within this collection, two chapters known as *Sūryagarbhaparivarta* (*Rizang fen*) 日藏分 and *Candragarbhaparivarta* (*Yuezang fen*) 月藏分, translated by Naredrayaśas 那連提耶舍 CE 584/5 and CE 566 respectively, contain copious descriptions of the celestial objects, including the twenty-eight *nakṣatras* and the seven *grahas*, and their relationship with various aspects of the human realm. Since the eastern Turkestan fragments pertaining to these texts were identified by Hoernle during the early twentieth century, little work has been done on these works which are of considerable astronomical/astrological interests from a historical point of view.

Given the proximity of the dating of these translations to the important astronomer/astrologer Varāhamihira (CE 505-87), a comparison of his works, in particular, *Bṛhatsaṁhitā* and *Bṛhadjātaka*, with the materials presented in *Mahāsaṁnipātasūtra* may help to paint a more complete picture of Jyotiṣa as a comprehensive body of knowledge in the sixth century India.

This study is part of a broader attempt to examine Jyotiṣa materials

(including *gaṇita*, *saṁhitā* and *horā*) found in the Chinese Buddhist Canon, and to evaluate the influence Indian astronomical/astrological theories have on the Chinese culture.

Building Construction
Concept of Environment in Manuṣyālayacandrikā

E.N. NARAYAN

Author of the text is Tirumangalath Nilakanthan. The text gives instructions for building the residences in the lifestyle of the people of Kerala. It is different for the different castes. The text explains the required environment of a house to be constructed. All the subjects discussed in the text *Dharaṇīparīkṣā* — the test of plot, *Dignirṇaya* — identification of the directions, *Śubhavīthiparigraha* — constructing a good pathway to the house, *Dhammam pramāṇavidhi* — deciding the structure of the house, *Bāhyavidhiḥ* — instructions for the facia and exteriors of the house, are very much concerned with the environment. Details given in the text about the existence of trees in different directions and their relative effects, flow of water and its effects, direction and air circulation, etc. show the relation between the human lifestyle and the Nature. The present paper intends to bring out the very concept of this relation between the mankind and environment.

Formalizing the Aṣṭādhyāyī

E.R. NARAYANAN

Objective: Here we analyze each phonological form of sentences semantically related and syntactically systematized. Formalization makes each and every phonological forms of sentences self-explanatory.

Previous Approaches: There have been attempts by Professor Hartmut Scharf (b. 1923), Professor Paul Kiparsky (b. 1941) and Professor S.D. Joshi to make a device of construction manual in the form of an engine of computer software on the *utsarga-apavāda* system. They follow the traditional way of categorization of rules *utsaraga-apavāda-para-nitya-aṅtaraṅga-bahiraṅga-apavāda*, etc. for deriving words and sentences.

Formalization Approach: One's "form" is its identity indicating contextual relationship between more than one entity. It is clear from the Pāṇini's rule स्वं रूपं शब्दस्याशब्दसंज्ञा 1.1.68 (each and every form itself is one's silent terminology without description). To formalize the grammatical rules, we approach sentences formally in their non-ambiguous grammatical interpretations such as subject-predicate relationships. Such relationships are analyzed between more than one entity available in the form of roots and affixes, etc. in various relational contexts by the order of sorting and application with respect to Pāṇinian Theory. Here we will see how the phonological forms of sentences semantically related and syntactically systematized by appropriate applications of Pāṇini rules. Sound replacement rules are semantically conditioned under certain relational context.

[◌ |R ◌]

Here there are two entities in meaningful contextual relation that is indicated with relational punctuator R (|)

[प्रकृतिः |R प्रकृतिः]

[Root |R Affix]

Meaningful contextual relation between root and affix is indicated with relational punctuator R (|)

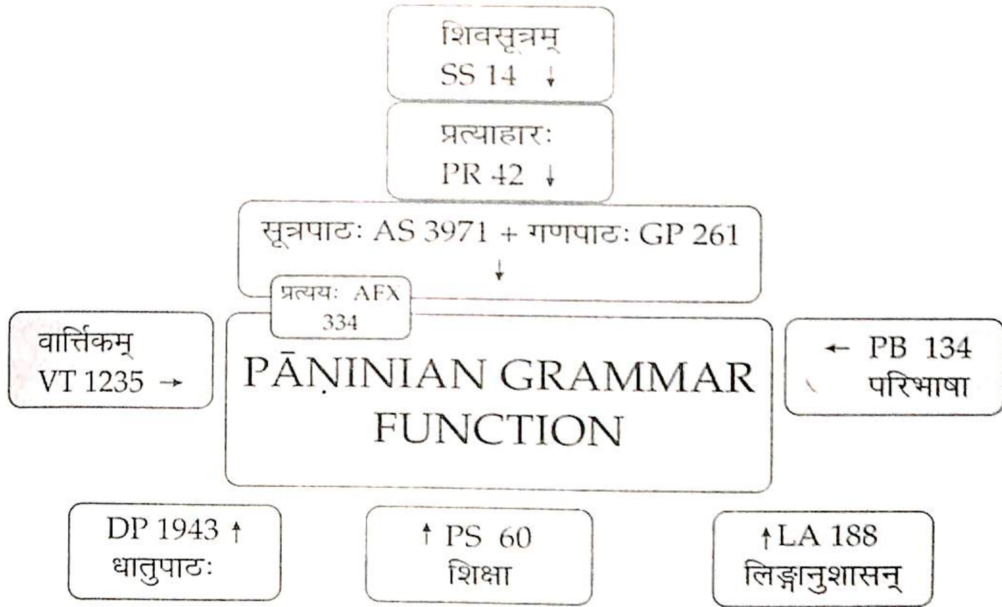
[[[stem | sub-suffix] | [[root | infix] | suffix]] | stem | sub-suffix]]

Meaningful contextual relations between root and affix, stem, substitution suffixes, etc. in various words are indicated with relational punctuators R (|)

[[[[stem | sub-suffix] | [[Root | infix] | suffix]] | stem | sub-suffix]] | stem | sub-suffix]]

Meaningful contextual relations between root and affix, stem, substitution suffixes, etc. in various words are indicated with relational unctuators R (|)

The Aṣṭādhyāyī depending texts for grammatical function: The *Aṣṭādhyāyī* of Pāṇini is a Sanskrit grammar text which covers the Vedic and classical Sanskrit usages. Depending upon further texts, the function of the *Aṣṭādhyāyī* with the combined applications is the following: 1. *Śivasūtras* (alphabets in 14 groups), 2. *Pratyāhāras* (42 useful sigla of 14 groups), 3. *Aṣṭādhyāyī* Sūtras (3971 rules in 8 chapters having 4 sections each), 4. *Paribhāṣās* (metarules 134 logical statements), 5. *Dhātupāṭha* (list of 1943 verbal roots in 10 groups), 6. *Gaṇapāṭha* (list of 261 items grouped as indeclinables, pronouns, prefixes, categorized nouns to which a rule/gender suffix, etc. are applied),



7. *Liṅgānuśāsana* (list of 3 gender groups), 8. *Vārttika* (1,245 extensive rules of Kātyāyana), 9. *Pāṇinīya Śikṣa* (phonetics and speech process) and 10. Affixes (suffix, prefix and infixes in the forms of substitution and augmentation). This functional system provides semantically non-ambiguous, phonologically accurate and syntactically sound usages of language. See the figure.

मीमांसान्यायानां पर्यावरणस्वास्थ्यसंरक्षणे उपयोगः

प्रभाकरप्रसादः

नमः प्रमाणमूलाय कवये शास्त्रयोनये
प्रवृत्ताय निवृत्ताय निगमाय नमो नमः।।

अलौकिकश्रेयस्साधनताको धर्मो वेदैकवेद्य इति सिद्धान्तं मनसि-निधाय कथं वेदात् प्रसिद्ध्यति धर्म इति निरूपणार्थं प्रवृत्तं शास्त्रं मीमांसाशास्त्रम्। एवञ्च मीमांसाशास्त्रं वेदप्रतिपाद्यो धर्मोऽयमेवार्थादेवमनुष्ठाने धर्मत्वम्, नान्यथेति यागादीनां स्वरूपं विवेचयति। अतः पर्यावरणस्वास्थ्यस्य शास्त्रेणानेन सह न साक्षात्सम्बन्धस्तथापि मीमांसान्यायैः यथानिर्णीतं तथा धर्मानुष्ठानं क्रियते चेत् तेन पर्यावरणस्वास्थ्यस्यापि रक्षणं भवतीति मीमांसान्यायानामवलोकनेन ज्ञायत इति प्रतिपादनार्थं लेखस्यास्य प्रवृत्तिः। स्वास्थ्यात्प्रच्युतिर्हि दुःखस्य कारणमिति सर्वतन्त्रसिद्धान्तः, पर्यावरणस्यापि स्वास्थ्यं रक्षितम्भवति चेत्तेन स्यान्मानवानां कल्याणमिति तदर्थमिदानीन्तनैः प्रयत्यत इत्यस्माकं प्रत्यक्षम्। प्राचीना वैदिका अपि विषयेऽत्र जागरूका

आसन्निति प्रयुक्तिलक्षणस्य न्यायानां विवेचनमुखेन लेखेनेह प्रतिपाद्यते।

इदानीमुदाहरणरूपेण दिङ्मात्रमत्र निबन्धसारं विविच्यते – "पशुना यजेत" इत्यत्र पशुगतमेकत्वं विवक्षितं न वेति विचारे "ग्रहं सम्मार्ष्टि" इतिवत् प्रातिपदिकगतसङ्ख्याया विवक्षाभावात्पशुगतसङ्ख्याया अपि विवक्षा नास्त्यतो यथेष्टं पशुभि: यागोऽनेन विधीयत इति पूर्वपक्षे प्राप्ते उद्देश्यगतसङ्ख्याया विवक्षाभावेऽपि विधेयगतसङ्ख्याया विवक्षास्तीति प्रकृत-वाक्यमेकेनैव पशुविशेषेण यागकर्तव्यतां बोधयतीति निर्णीतम्। अनेनेदं सिद्धं भवति यावत्परिमाणकं द्रव्यं कार्यायापेक्षितम् तावत्परिमाणकमेव द्रव्यं कार्यार्थं ग्राह्यं न ततोऽधिकमिति। कपिञ्जलाधिकरणेऽपि "कपिञ्जलानालभत" इत्यत्र बहुवचनेन किं यथेष्टं शतं सहस्रं वा कपिञ्जलानामालम्भ: कार्य उत त्रयमेवेति विशये बहुवचनं कपिञ्जलत्रयस्यालम्भेनैव सिद्ध्यतीति बहुवचनस्य त्रित्व एव परिसमाप्ति:, अत: ततोऽप्यधिककपिञ्जलानामालम्भ: पापायैवेति निर्णीतम्। तदित्थं मीमांसान्यायानामाश्रित्य धर्मानुष्ठानेन पर्यावरणस्य स्वास्थ्यस्य हानेर्नावकाश इति स्पष्टं भवति।

प्रतिपत्तिकर्मणां महत्त्वमत्र प्रयुक्तिलक्षणे विचार्यते, उपयुक्तस्यापि धर्मस्य द्रव्यस्य विहितस्थल एव विनियोग: प्रतिपत्त्याख्यं कर्म, तदन्यथाकृतञ्चेत् कृतस्यापि कर्मण: फलं न निष्पद्यत इति बहुभिर्न्यायैर्निर्णीयते। लोकेऽपि न्यायोऽयमनुपाल्यते चेत् पर्यावरणस्य स्वास्थ्यं संरक्षितं भवति। एवञ्च यावदपेक्षितं द्रव्यं कार्यनिर्वाहाय तावन्मात्रकमेव सङ्ग्राह्यम्, कार्यानन्तरमवशिष्टं द्रव्यं यथासम्भवं कार्यान्तरार्थं विनियोज्यम्, न तु यत्र कुत्रापि प्रक्षेपणीयम्, एते नियमा: पर्यावरणस्य स्वास्थ्यस्य रक्षणे महान्तमुपकारं कुर्वन्ति, अस्माकं प्राचीनैरनुष्ठिता अस्माभिरप्यनुष्ठेया इति बोधनार्थं निबन्धमाध्यमेन पूर्वमीमांसान्यायानां विशेषत: प्रयुक्तिलक्षणे स्थितानां स्वरूपं लौकिकोदाहरणै: सह विवेचयिष्यते।

Enviornment Science in Chāndogya Upaniṣad

Shefali PRIYADARSHINI

The relationship between the humans and the nature attracted the seers of Vedic period in a manner comparable to any other religions and cultural traditions. The Vedic seers contemplated over mysteries of the creation, the place of heaven and earth and even beyond.

These Vedic seers would not accept as final what they saw around themselves: instead they asked many penetrating questions not about the life only but about death also. They were curious about what happens with the soul after it leaves the physical body.

Through deep thinking and rigorous meditation they came to understand that the material cause of this creation happened to be the *pañca mahābhūtas*. The *mahābhūtas* create and sustain all forms of life. And after death, *mahābhūtas* absorb into what they were created

from earlier. Thus, they are basic and important elements to preserve and protect the environment.

It should be noted that all these *mahābhūtas* have been defined in Upaniṣads very well. Upaniṣads are not only the great source of self-realization, but they also preach about the preservation and importance of natural elements. *Chāndogyopaniṣad* is one of them. It spreads the essence of nature through different examples like banyan tree [VI.12.2], river [VI.10.1], honeybees [VI.9.1] at various places.

It tells us about the origin of world in the chapter VI, part 2, verse 3-4, which are scientifically proved.

In this research paper, an attempt has been made to unfold the scientific values of *Chāndogyopaniṣad*.

Water Resources and Management in Vāstuśāstra

Hemu Mahesh RATHOD

Water has been a prerequisite for the living creatures of this universe since their origin. Water, for any living being, is indispensable for their existence in the world. Water is given as much importance as God in our Vedas, Purāṇas and other scriptures. Our ancient cultures as well as cities have developed mostly in the regions in the vicinity of rivers and water bodies. Thus, water is given the top importance as far as lives on the earth are concerned.

Water and its importance, characteristics, resources, maintenance and storage, etc. are discussed widely in the ancient scriptures such as *Viśvakarmaprakāśa, Rājavallabha, Samarāṅgaṇa Sūtradhāra, Atharvaveda, Ṛgveda*, etc.

Our modern world is suffering terribly because of the shortage of water. There are descriptive notes given in the scriptures of Vāstuśāstra for the available sources of water on the earth; its meaningful and efficient usage as also its maintenance.

The research paper presented would highlight some of these points.

Sun-worship and Its Relevance

S. REMADEVI AMMA

Sun is the most important deity among the solar gods in the *Ṛgveda,* and is described as the son of Kaśyapa and Aditi. Since time immemorial people have been worshipping various aspects of the Sun-god. The well-known *Gāyatrī mantra* in the *Ṛgveda* is a significant hymn on Sun. Hence numerous hymns addressed to him are found in all the four Vedas. *Saura-Sūkta* of the *Ṛgveda* Aruṇapraśna of the *Taittirīya Āraṇyaka, Sūryanamaskāra mantras, Sūryopaniṣad* of *Atharvaveda,* etc. describe the celestial body as the source of energy and sustainer of all life on the earth. The Sun-god is also referred to as Āditya.

It is said that at the beginning of the creation the solar phenomenon came to be called Āditya, not because he was son of Aditi but because he was the first born. The germ-killing power of the rays of the Sun was also known from the Vedic period onwards. In *Ṛgveda* Sūrya has been invoked as a great healer. It also says, sound health is something that one has to demand from the Sun — *Ārogyam bhāskarādiched;* so for the physical and mental health of the family Lord Sun is worshipped. Sāmba, the son of Lord Kṛṣṇa, and the poet Mayura were affected by skin desease and they worshipped Sun as a solution and were cured of their illnesses. Modern science has also found sunlight therapy as an effective remedy for acute skin desease, jaundice, etc. The proposed paper will highlight various aspects of Sun-worship and its relevance in modern life.

Sources of Energy

Vedic Concepts

Subrahmanya SARMA

In the Vedic Age, the *ṛṣis* were the intellectuals of the society. They visualised the hymns which are full of scientific truths. Several descriptions are traceable from the Vedic hymns regarding various sources of Energy. The information in these hymns on non-conventional sources of Energy should be traced out and discussed in the light of the modern scientific theories on Energy. *Ṛṣis* and *devas* collectively worked for the prosperity of mankind; through their microscopic insight into the nature sight they invented the forces in

dyuloka and the several powers of water. In *Ṛgveda* 01.19.2 it is stated that:

vivasvatā cakṣasā dyāmapaśca |
devā agnim dhārayan draviṇodām | |

The *ṛṣis* find out that the fire has a force in it, one who commands this force, becomes powerful.

ūrjo napāt sohasāvanniti tvopastutasya vande vṛṣāvak |

Ṛṣis discovered the solar energy. In the "Hymns to the mystic fire 4310" Aurobindo states this, O son of energy! in thee they have joined together, impelling forces of many forms, richly varied in their prospering.

Ṛṣis discuss several types of energies extracted both from the movable and the immovable. From fire, sun, water, wind, woods, leaves, rocks, etc. they extracted energy in those days. Plenty of references are available in this matter. The paper discusses various sources of the non-conventional energy as depicted by *ṛṣis* in various Vedic hymns and their relevance to the modern studies in the field.

वास्तुशास्त्रदृष्ट्या दिक्परत्वेन गृहविभागस्य सहेतुकं विश्लेषणम्

अरविन्दशर्मा

गूढरहस्यसम्पन्नमिदं भारतीयवास्तुशास्त्रमात्मनिहितवैज्ञानिकतत्त्वाधारैः जगत्यस्मिन् वास्तुशास्त्रज्ञैः प्रशस्यते। तपःपूतैः ऋषि-मुनिभिः विश्वकल्याणभावनया भावितमिदं शास्त्रं ज्योतिःशास्त्रस्य संहितास्कन्धस्य विशिष्टभागित्वेन विख्यातम्। अनया विद्यया सकलप्राणिन उपक्रियन्ते। भविष्यपुराणे उक्तं प्रयोजनमस्य यथा --

स्त्रीपुत्रादिकभोगसौख्यजननं धर्मार्थकामप्रदं
जन्तूनामयनं सुखास्पदमिदं शीताम्बुघर्मापहम्।
वापीदैवगृहादिपुण्यमखिलं गेहात्संमुत्पद्यते
गेहं पूर्वमुशन्ति तेन विबुधाः श्रीविश्वकर्मादयः।।

वास्तुशास्त्रस्य प्रयोगः शुभे मुहूर्ते भूमिपरीक्षणेन प्रारभ्यते। विस्तृतमिदं शास्त्रमनेके चास्य सिद्धान्ताः, येषां वर्णनं वास्तुग्रन्थेषु समुपलभ्यते। अत्र सर्वविधनिर्माणं दिशानुगुणं भवति। यतोहि दिक्षु बलं निहितमिति शास्त्रमतम्। दिक्षु सन्नद्धेयं धरा प्राकृतिकसंरचनादीनां समन्वयात्मकम् एकीभूतं स्थलं वर्तते। अतएव दशदिशानां प्रभाववैविध्यं प्राणिनः प्रभावयति। प्रभावस्यास्य स्थित्यनुगुणमेव शास्त्रेऽस्मिन् दिक्परत्वेन गृहविभागस्य सङ्केतोऽस्ति। गृहस्वामी वास्तुसम्मतभूखण्डे दिशास्वामिदेवतानुगुणं भवननिर्माणान्तर्गतप्रयोगार्हकक्षान् समायोजयति चेत् दिक्षु

स्थितिदैविकशक्तीनामनुग्रहं प्राप्य चिरस्थायी सुखसमृद्धिसम्पन्नः शान्तिपूर्वकं जीवनं यापयति। अतएव अस्मिन् शोधपत्रे मया गृहे विन्यासितविविधप्रकोष्ठानां वास्तुशास्त्रदृष्ट्या दिक्परत्वेन सहेतुकं विश्लेषणं चिकीर्ष्यते।

Gemmology in Pan-Indian Tradition

Sudev Krishna SHARMAN G

Gems have attracted the fascination of all human beings of all cultures. The lustre, colour, sharpness, brightness, quality and high value are the factors which make them attractive. 'People who wanted money are fond of gems, therefore it is called as *ratna* by grammarians.' Thus says the *Bhāvaprakāśa Nighaṇṭukāra* in the definition of gem or *ratna*.

Gemmology or Ratnaśāstra is coined as the scientific study of gems. The study of gems includes the identification of real and the best gems, their treatment with certain chemical compounds for the purpose of purification, their origin, occurrence, besides their crystallographic, pharmacological and therapeutic properties, etc.

In India, the Central Government and certain State Governments have authorised some laboratories as gem-testing centres and the certificates issued by these laboratories, countersigned by eminent gemmologists are considered valid in this regard. For the process of eliminating the fake or substituted gems from a lot, a gemmologist needs thorough and first-hand knowledge about ores, minerals, their physical appearances, chemical reactions, properties, and other related characteristics, etc. For verifying these qualities they employ many of the facts and concepts of the most modern branches of sciences like chemistry, crystallography, and metallurgy.

It will be quite interesting for us to note that if we go through the indigenous methods developed in India centuries ago by ancient Indian gemmologists like Agastya, Varāhamihira Īśvaradīkṣita, etc. the whole of which is contained and coined in the term *ratnaparīkṣā*. This paper aims to go through the different advancements made by them in this regard and to have a thorough picture of the Indian approaches to perfection in Gemmology.

Daiva-Vyapāśraya in Āyurveda Treatment

Linda THOMPSON

Daiva-Vyapāśraya is one of the three methods of treatment mentioned in *Caraka Saṁhitā*, and is mentioned in the hymns of the *Ṛgveda* as well as in the *Atharvaveda*. This method relies heavily on divine intervention (*daiva*) *CS* Sūtrasthāna 1.11.54 Daiva-Vyapāśraya is distinguished from the other two methods of rational medicine (*yukti vyapāśraya*) which use drugs, other forms of treatment and diet, and *sattvajaya* where treatment is achieved by harnessing mental faculties and powers. Daiva-Vyapāśraya links with Joytiṣa, another Upaveda of the *Arthavaveda*, as the unseen or divine elements of life according to past actions and dispositions which can be comprehended and charted into a life-plan based on past lives. The *devaḥ* or gods and human effort (*puruṣa kara*) are instruments for health and diseases. Human effort can counteract the severity of diseases caused by unfavourable *daiva* influences (*CS* Vimānasthāna 3.33).

The line of treatment of fever (*jvara*) caused by external factors recommends Daiva-Vyapāśraya for the *jvara* caused by *sarpa* (curse), *abhicāra* (black magic), *bhūta* (micro-organism), and a strong *daiva* as mentioned in actions of a previous life and fate. *Caraka Saṁhitā* vol. 3, Chapter 11, 317-18. The treatment for impotency caused by *abhicāra* is also Daiva-Vyapāśraya in the form of religious prayers and rituals. *CS Cik* 30.195. The treatment includes the employment of incantations (*mantra*), precious stones and sacred gems (*maṇi*), auspicious rituals (*maṅgala*), oblations (*bali*), gifts (*upahāra*), sacrifices (*homa*), penances (*prāyaścitta*), fasts (*upavāsa*), benedictions (*svastyāyana*) bowing before elders and divine beings (*praṇipata*) and visits to sacred spots (*gamana*), etc. All of which are intended to counteract the force of unfavourable past actions (*daiva*) and to secure influence in order to eliminate the disease. Other diseases such as insanity (*unmāda*), epilepsy (*apasmāra*), and childhood maladies like *bālagraha*, all of which cannot be ascribed to physical or mental causes are included in this category. Eminent Āyurvedic scholars, Dr. Ram Sharma and Vaidya Bhagawan Dash state that spiritual remedies have 'empirical powers to eradicate diseases instantaneously' since they are related to the influence and blessings of the gods. *CS* Sū 11.54.

This paper seeks to explore the theories behind this divine therapy in the light of Sāṁkhya philosophy, which forms the basis of this Āyurvedic science of healing, compared with the approach of modern-

day medicine. Whereas the latter treats what is seen on the physical body symptomatically, Āyurveda, indebted to the Sāṁkhya School of thought, has expressed itself in the subtle body (*sūkṣmaśarīra* or *liṅgadeha*), cf. Īśvarakṛṣṇa's *Sāṁkhya-kārikā* 40. Until recently this alternative Āyurvedic therapy, has been little known or used until the new emergence of meditation and *mantra* techniques now being more widely practised in the West, together with advances in science using quantum technology.

Standard Text Encoding Scheme and Search for Āyurvedic Texts

Archana TIWARI and Girish Nath JHA

The author proposes to make a presentation on the standard text encoding and representation format for the texts of Āyurveda so that efficient data storage and access of information can be facilitated. The paper follows a generic templatic approach which can also be extended to other texts of the Indian intellectual tradition.

Āyurveda is an ancient system of Indian medicine now practised all over the world as a complementary as well as an exclusive system. Āyurvedic practitioners have over a period of time identified a number of medicinal preparations and surgical procedures for curing various ailments and diseases, sometimes not completely curable in other systems. All Āyurvedic studies conducted on herbal and holistic medicine in ancient India stem from the two principal Āyurvedic schools — the school of physicians (Ātreya) and the school of surgeons (Dhanvantari) which epitomize the eight main areas of Āyurvedic studies and specialization in ancient times. The details of these eight branches of indigenous medicine are present in the three ancient Āyurvedic texts, the *Caraka-Saṁhitā*, *Suśruta-Saṁhitā* and *Aṣṭāṅgahṛdaya*.

Though these texts are now available in electronic format, but still they are not well structured. Using standard encoding schemes, these texts can be made easily searchable and hence more useful.

Methodology — The methods will be as follows:

1. Creating e-text from the available digital archives.
2. Analyzing the structure of the text with a predefined template.
3. Creating multiple structures using XML following TEI (Text Encoding Initiative) recommendation with searchable facilities

in multiple Indian scripts as also in the Roman.

4. Creating RDBMS structures if needed.
5. Creating a search engine with multilingual search facility providing reading help by grammar tools like *sandhi* and morph-analyser.
6. Providing a lexical interface by linking research with various computational lexica of Sanskrit done at JNU or elsewhere.
7. Providing downloading and print facilities of selected sections.
8. Link search with *Amarakośa* in order to provide semantic search capabilities.

The Scientific Water Management in Indian Canonical Texts

Daya Shankar TIWARI

Water is the most important element among five basic elements of the universe. Water or *āpaḥ* plays a cosmic role in all living organisms. Water is one of the basic factors for human existence and for any living creatures. According to the principle of very creation of the world, in the beginning all was only 'water without form' (*Ṛgveda* 10.129.3). Vedas contain the references of water in the *mantras* adored by the *ṛṣis*. The *Śatapatha Brāhmaṇa*, Purāṇas, *Mahābhārata*, *Rāmāyaṇa* reflect the value of water. But it is in Kauṭilya's *Arthaśāstra* we find for the first time the scientific approach and system of water management. Canals, dams and tanks built earlier are to be properly maintained in addition to building new ones. Without proper management of water, agriculture work can't be done properly. A rain gauge has to be fixed in the of foodgrain store houses. (*Arthaśāstra*, 2.24). Even today we can construct reservoirs of water, canals, dams, tanks, etc. based on the informations given in Kauṭilya's *Arthaśāstra*. *Kṛṣiparāśara* mentions the methods of storage and preservation of water techniques for the relief during a famine and a drought. We can find some similar references in the *Bṛhatsaṁhitā* and *Manusmṛti*.

My research paper is aimed at demonstrating the methods mentioned in the above texts and also showing their relevance even today. What we need is to relate these valuable knowledge to that of modern water management methods.

खण्डः ९

बौद्धविद्या

Section IX

Buddhist Studies

Conveners

- Shohei Ichimura
- Chirapat Prapandavidya

Examination on the Status and Role of the Equilibrium (Upekṣā)

Sangyeob CHA

The fourth stage of *dhyāna*-meditation in Early Buddhism emphasizes indifferent sensation, i.e. the sensation of neither pleasure nor pain (*aduḥkhāsukhāḥ vedanā*). Also emphasized, is the perfection of equilibrium and mindfulness (*smṛti*). In particular, equilibrium is the foundation of the experience of release from all compulsion and suffering. Although the meditative practices of early Buddhism are divided into *dhyāna*-meditation and the four immeasurables (*catvāry apramāṇāni*). According to Buddhaghoṣa's (fifth century) *Visuddhimagga*, the cultivation of the unlimited feelings of friendship (*maitrī*), compassion (*karuṇā*), and joy (*muditā*) lead to the third stage of *dhyāna*-meditation (*tṛtīyadhyāna*). Cultivation of the unlimited feeling of equilibrium leads to the fourth stage of *dhyāna*-meditation. Buddhaghoṣa was, maybe, the first commentator to make a connection with the fourth stage of *dhyāna*-meditation and the four immeasurables.

In the *Śrāvakabhūmi*, one of the Early Mind-Only (Yogācāra) literatures, equilibrium is mentioned as the ninth stage of the mental abiding. The ninth stage is balancing the mind into *samādhi* (*samādhatte*). Here, the equilibrium which is emphasized in the *Śrāvakabhūmi*, is not the equilibrium of the sensation but is the equilibrium of without application of purposeful cultivation (*anabhisaṁskāra*), and being free from any effort (*anābhogatā*). Early Buddhism emphasizes equilibrium of the fourth *dhyāna*-meditation stage and the four immeasurables. Later, in Tibetan Buddhism, the meditative practice of the seven cause-and-effect personal instructions (Tib. *man ngag rgyu 'bras bdun ma*) lay stress on the equilibrium as the basis of great compassion and great joy among the meditation practices of the four immeasurables. Concerning the meditative practice of tranquillity (*śamatha*), the illustrious master of the Tibetan dGe lugs order, Tsong kha pa Blo bzang grapgs pa (1357-1419) also emphasizes the system of *Śrāvakabhūmi* and the seven cause-and-effect personal instructions. He also emphasizes the equilibrium as the stage of *samādhatte* in front of the first *dhyāna*-meditation, as mentioned above. This paper purports to examine textual variations in the concept of the Equilibrium.

The Sautrāntika Notion of Ālambana and its Dārṣṭāntika Precursor

Park CHANGHWAN

In the chapter on perception (*pratyakṣapariccheda* k. 194-230) of his *Pramāṇavārttika*, Dharmakīrti deals with an issue of Abhidharma epistemological proposition: "Five kinds of consciousnesses have congregated [atoms] as their objects (*sañcitālambanāṁ pañca vijñānakāyāṁ*)." Tosaki Hiromasa attributes Dharmakīrti's view on this issue to Sautrāntika on the basis of its similarity to the one ascribed to Sautrāntika in Kue-chi's commentary (二十唯識論述記) on the *Viṁśatikā* of Vasubandhu. Despite Tosaki's claim, Dharmakīrti's understanding of the sense-object (*ālambana*) shows a marked difference from the Sautrāntika position described in Kue-chi's commentary. The Sautrāntikas put much emphasis on the congregated and thus hypothetical aspect of the sense-object, denying the causal role of atoms (*paramāṇu*) themselves in its formulation. By contrast, Dharmakīrti acknowledges the causal capacity of each and every atom in producing the image (*ākāra*) of a sense-object, while granting that such causal capacity can be exercised only on the condition that atoms remain in a congregated state. This paper aims to demonstrate that this particular view of Dharmakīrti derives not from the Sautrāntika position as such but from Vasubandhu, the Kośakāra's opinion of the issue via Diṅnāga's elaboration of it. Further, it also shows the Sautrāntika understanding of the issue at hand as described in Kue-chi's commentary is, in effect, an extension of the Dārṣṭāntika master Śrīlāṭa's idea of it. Śrīlāṭa is understood as one of the actual founders of the Sautrāntika movement prior to Vasubandhu. Thereby, this paper draws a conclusion that Dharmakīrti's view on the sense-object is not so much as Sautrāntika, as depicted in Kue-chi's commentary, as Vasubandhu's modification of Śrīlāṭa's position on it. This survey would perhaps show that the established doxographical accounts of Indian Buddhist philosophical schools taken for granted in scholarly circles are not always in exact agreement with what the text materials actually say.

Studies of Advanced Stages of Meditation in the Tibetan Buddhist and Vedic Traditions
A Comparison of General Changes

Shivnee CHATTERJEE

This article is the first of the two comparing findings of studies of advanced practitioners of Tibetan Buddhist meditation, in remote regions of the Himalayas, with established results on long-term practitioners of the Transcendental Meditation programmes. Many parallel levels of improvement were found, in sensory acuity, perceptual style and cognitive function, indicating stabilization of aspects of attentional awareness. Together with the observed increases in EEG coherence and some aspects of brain function, such changes are consistent with growth towards a state of total brain functioning, i.e. development of full mental potential. They are usually accompanied by improved health parameters. How they may be seen to be consistent with growth of enlightenment will be the subject of the article for presentation.

अविज्ञप्तिविमर्शः

अवधेशकुमारचौबे

अभिधर्मशास्त्रेषु दर्शनस्य प्रस्थानचतुष्टयेषु वैभाषिक-सौत्रान्तिक-योगाचार-माध्यमिकेषु च प्रायः सर्वत्रैव कर्मफलवादस्य स्थापना दरीदृश्यत एव। साधनपरम्परास्वपि योगचर्यायां तन्त्रचर्यायां वा अस्यानुप्रयोगः स्वीक्रियते सर्वत्र।

कर्मणां त्रिधा विभाजनं कृतम् भगवता बुद्धेन-कायवाक्चित्तात्मकमिति। कर्मणां विज्ञापनम् अपि भवति अविज्ञापनमपि इत्यपि तेन उद्घोषितम्। तत्र मानसकर्मणामेवाविज्ञापनप्रसङ्गः। येन कर्मणा तस्योत्पादकस्य चित्तस्य विज्ञापनं जायते सा विज्ञप्तिः, येन च न जायते सा अविज्ञप्तिरिति अविज्ञप्तिपदस्य शाब्दिकं निर्वचनम्।

अस्याः परिभाषाविषये अनेके मतवादा दरीदृश्यन्ते। आचार्यवसुबन्धुः स्वकीये अभिधर्मकोशे अविज्ञप्तेः स्वरूपं व्यधायि। यथा –

विक्षिप्ताचित्तकस्यापि योऽनुबन्धः शुभाशुभः।
महाभूतान्युपादाय सा ह्यविज्ञप्तिररुच्यते।।
– *अभि. को.* 1.11

त्रिविधामलरूपोक्तिवृद्ध्यकुर्वत्पथादिभिः ।
क्षणादूर्ध्वमविज्ञप्तिः कामातीतभूतजा।।
– *अभि. को.* 4.4

अग्रेऽपि पुनः स्फुटार्थायाम् -

कृतेऽपि विसभागेऽपि चित्ते चित्तात्ये च यत्।
व्याकृताप्रतिघं रूपं सा ह्यविज्ञप्तिरिष्यते।।
– *अभि. कोशवृत्ति*, पृ. 41

अस्यां अविज्ञप्तिपरिभाषायामपि अनेकान् दोषानुद्‌भावयन्तो आचार्याः अन्यतयाऽपि इमां परिभाषन्ते।

अस्मिन् क्रमे वसुबन्धुः अभिधर्मकोशभाष्ये 'समासतस्तु विज्ञप्तिसमाधिसम्भूतं कुशलाकुशलं रूपम् अविज्ञप्तिः' इति कृत्वा संक्षेपयति विषयममुम्।

पत्रेऽस्मिन् अविज्ञप्तेः स्वरूपनिर्धारणपूर्वकं प्रस्थानचतुष्टयेषु तस्यावस्थितिः का इति विवेचनीयं भविष्यति। तत्र अस्याः पञ्चस्कन्धेषु अभिधर्मानुसारं रूपस्कन्धे परिगणनं भवति संस्कारस्कन्धे वा इत्यभिधानपूर्वकम् अथ च 'सर्वं विज्ञप्तिमात्रकम्' इति उदघोषयन्तः योगाचाराः अविज्ञप्तिं व्याख्यातुं समर्था न वेति विचारपूर्वकं शून्यवादिनः माध्यमिकाः केन व्यवस्थाप्यन्ते अविज्ञप्तिसत्तामिति अवलोकनीयं भविष्यति।

क्रमेऽस्मिन् यथायथं इदमपि विचारणीयं भविष्यति यत् अस्याः का प्रासङ्गिकता योगे तन्त्रे समाजे च। साम्प्रतिके पाश्चात्त्ये जगति ये 'प्रवृत्तबौद्धाः' (engaged Buddhists) साधनायाः प्रभावतया प्रवृत्तिपथि चलनशीलाः दृश्यन्ते तत्र अविज्ञप्तेः भूमिका भवति न वेति इत्यपि परीक्षणीयं भविष्यति।

Dharmakīrti's Concept of Omniscience

Vincent ELTSCHINGER

Dharmakīrti's buddhology has hardly received the systematic attention it undoubtedly deserves. As a heir to and staunch defender of Buddhism in times of duress, Dharmakīrti had to vindicate such key doctrines as awakening (*bodhi*) and omniscience (*sarvajñatā*). As a philosopher engaged in polemics against a hostile non-Buddhist environment (most conspicuously Kumārila's Mīmāṁsā), he had to concede that full-blown omniscience (the so-called *sarvasarvajñatā*, according to which the Buddha knows and may teach everything that exists in the past, present and future) could not be seriously argued for and consequently opted for a more pragmatically oriented model of *sarvajñatā* (the so-called *upayuktasarvajñatā*, according to which a Buddha knows and teaches only what is useful for achieving salvation). However, close scrutiny of Dharmakīrti's buddhological doctrine and arguments (mainly in the Pramāṇasiddhi chapter of his *Pramāṇavārttika*) reveals a Mahāyānist sub-text that was likely to

address another, Buddhist audience. One can show that Dharmakīrti agreed to the traditional distinction between *arhats/śrāvakas*, *pratyekabuddhas* and fully enlightened *buddhas*; that he acknowledged differences pertaining to their religious careers, their moral and practical achievements as well as the scope of their insights; that he regarded a *buddha*'s awakening as entailing two components: the elimination of all defilements together with their after-effects or traces (*savāsanakleśaprahāṇa*), otherwise known as the elimination of the obscuration consisting in the defilements (*kleśāvaraṇaprahāṇa*), and the elimination of the obscuration to the knowable (*jñeyāvaraṇa*). Dharmakīrti's commentators (mainly Devendrabuddhi and Śākyabuddhi, whose works have been preserved down to us in their Tibetan translation only) adduce several funny examples of the low level of spiritual attainments proper to *arhats* such as Pilindavatsa and Mahāmaudgalyāyana. But as these commentators as well as Dharmakīrti's sources also make clear, acknowledging a Buddha's ridding himself of the *jñeyāvaraṇa* implies his obtaining full-blown omniscience in the traditional way. The present paper aims at providing a detailed account of Dharmakīrti's arguments and doctrine(s) of omniscience.

An Examination of Prof. Murti's Attempt of Equation between Hindu Advaita Theory and that of Buddhist Yogācāra Theory of Advaya

Shohei ICHIMURA

Buddhism and pre-Hindu Brāhmanism held the view of humanity fundamentally of non-theistic origin. Though a form of theism developed within the Hindu religious evolution in later periods, this fundamental view of human nature has not been changed. Moreover, Buddhism and Hinduism both shared cognate languages, such as Vedic and Pālī, classical and hybrid Sanskrit, and yet both parties neither made compromise nor any point of alliance prior to the history of Muslim domination and British colonialism. Under the Islamic rule, Buddhism quickly disappeared, while the Hinduism survived through tightening of the caste system.

The paper is concerned with a possibility of cooperation between the Hindu and the Buddhist thoughts *vis-à-vis* the contemporary hyper-sensitive fundamentalism arising from the monotheistic religious and cultural movements. As a related example, the paper refers to the

attempt by the distinguished Indian philosophyer, Prof. T.R.V. Murti, who spoke of a possibility of reconciliation between the Hindu theory of Advaita Vedāntism and the Buddhist Yogācāra theory of Advaya in his well-known work, *The Central Philosophy of Buddhism* (1955).

The work, however, had no reference to the theory of Niḥtrisvabhāva as essentially related to the Yogācāra system of Trisvabhāva. Accordingly, this writer initially thought that his significant omission was academically infeasible, but on a second thought, it was re-evaluated in the light that if Prof. Murti knowingly omitted to mention such a possibility for the sake of his cherished idea wishing to equate the ultimate objective reality of Hindu tradition and the ultimate subjective insight of the Buddhist tradition; the fact of his omission should be treated more carefully on account of his scholarship on the Buddhist philosophy.

In research of this paper, it is intended to examine why the theory of Niḥtrisvabhāva is the necessary part of the Yogācāra theory of Trisvabhāva, and why, therefore, it would be necessary to include this theory on the table of equation between the two arch-rival thoughts of Indian civilization. Lastly, what should be essential on the part of Hindu theorists in order to advance a step forward toward the goal of reconciliation.

आचार्यशान्तिदेवस्य शिक्षासमुच्चयकारिका

राका जैन

भगवतः बुद्धस्य चर्चा बहुजनहिताय बहुजनसुखाय आसीत्। अस्याः कृते भगवता बहुविधाः शिक्षाः प्रतिपादिताः। आत्मकल्याणं परमलक्ष्योऽस्ति तथापि परोपकाराय मैत्री-मुद्रिता-करुणा-उपेक्षारूपस्य ब्रह्मविहारस्य शिक्षा प्रतिपादिता। बह्मविहारस्य विस्तृतं विवेचनं पालित्रिपिटके प्राप्यते। जैन-बौद्ध-वैदिकग्रन्थेष्वपि मैत्री-मुदिता-करुणा-उपेक्षा-एषां चतुर्विधगुणानां वैशिष्ट्यं प्राप्यते परं पालिसाहित्येषु एषाः ब्रह्मविहारत्वेन मन्यन्ते।

महायानपरम्परायां करुणायाः विकासः चरमोत्कर्षेऽभवत् यस्मात् बोधिसत्त्वस्य सिद्धान्तः विकसितः जातः। शिक्षासमुच्चयकारिकायाः प्रारम्भे एवं आचार्यः शान्तिदेवः कथयति -

यदा मम परेषां च भयं दुःखं च न प्रियम्।
तदात्मनः को विशेषो यत्तं रक्षामि नेतरम्।।

अर्थात् - जगतः सर्वे प्राणिनः सुखं वाञ्छन्ति भयं दुःखं च नेच्छन्ति। सुखस्य चोपलब्धौ तथा दुःखस्यानुपलब्धौ सर्वे जनाः समानाः सन्ति। यदा सुख-प्रापणेदुःखं च अप्रापणे मयि

अपरस्मिन् च नास्ति कोऽपि भेदः तर्हि एवं कथमस्ति यत् स्वस्य दुःख-मोचनाय प्रयत्नं कुर्याम अपरेषाञ्च उपेक्षां कुर्याम। अतएव बोधिसत्त्वः परेषां दुःखं दूरीकर्तुं तथैव प्रयासं कुर्यात् यथा कोऽपि स्वकीयं दुःख मोचनाय करोति। बोधिसत्त्वः सर्वेषां दुःखमोचनाय सुखप्रापणस्य चाभिलाषी भवति अतएव एवं विचारयति।

शिक्षासमुच्चयकारिकायाः सप्तविंशतिकारिकासु भोगलाभ-आत्मभावस्य रक्षा पुण्यवृद्धि-आत्मभावशुद्धि-भोगवृद्धि प्रभृतिशिक्षाः प्रतिपाद्यन्ते परं तासां प्रचारः नाभूत्। यतोहि शिक्षासमुच्चयकारिका घटे पयोनिधिपूरणमिव अस्ति। अत्र शिक्षासमुच्चयकारिकायाः विषयवस्तुनः माध्यमेन आचार्यस्य परोपकारभावनायाः व्यवहारे प्रयोगस्य यानि सूत्राणि प्रस्तूयन्ते वस्तुतः ताः शिक्षा अनुपमाः सन्ति। इमे सिद्धान्ताः व्यवहारे कथं परिणताः कर्तुं शक्यन्ते अत्र एतादृशं शिक्षितुं शक्यते।

बौद्धदर्शने अनेकतायामेकता

विजयकुमारजैनः

भगवतः बुद्धस्य परिनिर्वाणस्य शतवर्षोपरान्तं संघभेदः जातः। द्विशताधिकपञ्चत्रिंशत्-वर्षपर्यन्तम् अष्टादश सम्प्रदायाः समुद्भूताः। अशोकस्य समये एषां तृतीयसंगीतेः माध्यमेन विवेचनं प्राप्यते, यत् वस्तुतः कानिचित् बुद्धवचनानि सन्ति, येषां प्रामाणिकं विवेचनं कथावत्थु नामके ग्रन्थे लभ्यते। अत्र थेरवादः एव प्रामाणिकत्वेन स्वीक्रियते, अन्ये उपेक्षिताः जाताः, प्रतिक्रियारूपेण थेरवादिनः महिममण्डिताः अभूवन् किन्तु कनिष्ककालपर्यन्तं तथा ते विलुप्ता जाताः पुनः सर्वास्तिवादिनाञ्च प्राधान्यमभूत्।

यावत् पुनः मूलसूत्रे, विभाषाटीकायां तथा च केषुचित् मौलिकसिद्धान्तेषु सर्वास्तिवादिनामन्तर्गतं मतभेदाः जाताः, यत् अनित्यतायाः क्षणभङ्गुरतायाः कारणात् बाह्यार्थस्य सिद्धिः कथं भवेत्? बाह्यार्थं वा स्वीकुर्वन् क्षणभङ्गुरता कथं युक्तिसंगता भविष्यति, अतः सौत्रान्तिकाः यत्र अनुमानप्रमाणमाश्रित्य बाह्यार्थं स्वीकुर्वन्तः क्षणभङ्गसिद्धान्तं रक्षन्ति, तत्र वैभाषिकाः प्रत्यक्षं प्रमाणं स्वीकुर्वन्तः बाह्यार्थस्य स्वीकरणे सङ्कोचं न कुर्वन्ति। अनित्यतायां क्षणभङ्गुरतायां ते प्रत्यक्षप्रमाणेन बाह्यार्थं स्वीकुर्वन्ति।

शून्यवादिनः बाह्यार्थवादिनां कर्कशकण्ठेन विरोधं कुर्वन्ति तथा च निःस्वभावतादर्शनस्य प्रतिपादनं मध्यमप्रतिपदा माध्यमेन कुर्वन्ति, परं शून्यतासप्ततौ नागार्जुनाचार्यः कथयति यत् -

उत्पाद-स्थिति-भङ्गास्तिनास्ति-हीन-समोत्तमम्
लौकिकव्यवहारात्तु बुद्धेनोक्तं न तत्त्वतः॥

अर्थात् परमार्थेन बाह्यार्थं खण्डयति न संवृत्या ।

अत्रैव योगाचाराः विज्ञानवादिनः पुनः मध्यममार्गं व्याख्यातवन्तः ते बाह्यार्थं खण्डयन्ति परं पुनर्जन्मकर्मवादयोः सिद्ध्यर्थं विज्ञानं स्वीकुर्वन्ति यस्मात् भगवतः बुद्धस्य मूलसिद्धान्ते अनित्यताया अपि रक्षा भवेत्। तथा च पुनर्जन्मकर्मवादसदृशानाम् उपयोगिनां सिद्धान्तानामपि पुष्टिर्भवेत्।

एवमेव बौद्धानां सर्वेषु सम्प्रदायेषु विभिन्नता दृश्यते परं तस्यामनेकतायामपि एकतायाः स्वरः प्रबलोऽस्ति सोऽस्ति अनित्य-दुख-आत्मानात्मसिद्धान्तः।

Ekayāna and Praṇidhāna

An Interpretation of Tathāgatatve in the Saddharmapuṇḍarīkasūtra

Yumi KATAYAMA

As is well known, the *Saddharmapuṇḍarīkasūtra* (abbreviated as *SP*) preaches the doctrine of the One Vehicle (Ekayāna). According to this doctrine, the threefold division in the Buddha's teaching, into separate vehicle for *śrāvakas*, *pratyekabuddhas*, and *bodhisattvas*, is a skilful means; in reality, there is only one Buddha vehicle. Although a large number of studies have been made on the question of what is really meant by Ekayāna, no studies have ever tried to consider this question from the point of view of a *tathāgata*'s vow (*praṇidhāna*).

> *dharmāmukhā koṭisahasr aneke prakāśayiṣyanti anāgate 'dhve* |
> *upadarśayanto imam ekayānaṁ vakṣyanti dharmaṁ hi tathāgatatve* | |
> — *SP*, II.101

> They are to expound in future days many thousand *koṭis* of heads of the law; in their tathāgataship they shall teach the law by showing the sole vehicle before-mentiond. — Kern [1965: 53]

There are different interpretations of *pāda* d: *vakṣyanti dharmaṁ hi tathāgatatve* (1) '[*Tathāgatas*] will teach the *dharma* in the capacity of a Buddha'; (2) '[*Tathāgatas*] will teach the *dharma* about the *Tathāgata* nature.' In my opinion, these interpretations ignore the context in which the verse in question is given. It is important to consider the preceding verse.

> *eko 'pi sattvo na kadāci tesāṁ śrutvāna dharmaṁ na bhaveya buddhaḥ* |
> *praṇidhānam etad dhi tathāgatānāṁ caritva bodhāya carāpayeyaṁ* | |
> — *SP*, II.100

> Never has there been any being who, after hearing the law of those (leaders), shall not become Buddha; for this is the fixed vow of the *tathāgatas*: Let me, by accomplishing my course of duty, lead others to enlightenment. — Kern [1965: 53]

This verse states the vow of *tathāgatas* that they will lead all creatures

to enlightenment (*bodhāya*). In view of this vow, *pāda* d: of verse 101 will be interpreted as follows:

> [*Tathāgatas*] will teach the *dharma* for the sake of *tathāgata*-hood (*tathāgatatve*), that is, in order that all creatures may attain *tathāgata*-hood or enlightenment (*tathāgatatve= bodhāya*).

The Oldest Paper Manuscript of the Mahāvastu-Avadāna Text

Katarzyna MARCINIAK

The paper focuses on one of the *Mahāvastu* manuscripts preserved in the National Archives of Nepal. The manuscript, dated *saṁvat* 777 (= CE 1657), was copied in Newari script and appears to be the oldest paper manuscript of the text preserved to our times. It consists of 238 folios and ends with *arindama-rāja-jātakaṁ* (= Senart III 449.11-461.10). The final colophon gives us not only the precise date when the manuscript was copied but also the name of the scribe — Śrī Jayamuniḥ. During my stay in Nepal I was able to consult the manuscript and prepare its preliminary analysis. Despite its undeniable value, however, no attention has been put so far to this important manuscript, its language and relation to other extant manuscripts of the text preserved in various scholarly institutions all over the world. Moreover, the manuscript has not been included in any list of the *Mahāvastu* manuscripts, which proves that so far it has not been recognized as being the oldest preserved paper manuscript of the text.

The following paper will be focused on the description of the manuscript from both palaeographical and linguistic points of view so that new conclusions might be drawn about the transmission of the text.

Two Ways of Refutation of Atomism in the Tattvasaṁgraha

Hiroko MATSUOKA

In the Bahirārthaparīkṣā of his *Tattvasaṁgraha*, Śāntarakṣita tries to prove the theory of *vijñaptimātratā* 'mind only' on the basis of two facts: one is that an external object does not exist independently of

mind (*TS BP* 1–34 = *TS*$_{BBS}$ 1964–97); and the other that a cognition is devoid of subject-object duality (*TS BP* 35–119 = *TS*$_{BBS}$ 1998–2083). According to Kamalaśīla, the proof based on the first fact is formulated in two different ways:

> [A] The cognition of a person not suffering from eye-disease is beyond subject-object duality (*advaya*); because it is a cognition (*jñānatvāt*); like [the cognition of] a reflection. (*TS BP* 114 = *TS*$_{BBS}$ 2078)
>
> [B] An atom does not exist; because it is neither one nor many (*ekānekasvabhāvena śūnyatvāt*); like a sky-lotus. (*TS BP* 33 = *TS*$_{BBS}$ 1996)

In Kamalaśīla's view, argument A is a root one. Since the reality of what grasps (*grāhaka*) is denied on account of the absence of an external object to be grasped (*grāhya*), the thesis of argument A is reformulated: the cognition of such a person has no external entity for its object. This argument is made on the assumption that an external entity consists of atoms, in other words, within the framework of the refutation of the atomic theory in the Yogācāra tradition. Accordingly, in connection with the argument in question, Kamalaśīla develops arguments against the atomic theory. Argument B is introduced in order to answer an objection raised by realists who hold that an atom exists because it is cognized by a *pramāṇa*, perception or inference. According to Kamalaśīla, of course, it is impossible to establish the existence of an atom on the basis of a *pramāṇa*. However, a question arises: If the existence of an atom is denied on the basis of a *pramāṇa*, is it necessary to make argument B?

The aim of this paper is to show that argument B, which is merely subsidiary to argument A from the point of view of the Vijñānavādins, carries significance only from the point of view of the Mādhyamikas. It is important to note that in his *Madhyamakālaṃkāra* Śāntarakṣita makes an argument: A cognition does not exist; because it is neither one or many; like [the cognition of] a reflection (*MA* 1). We may say that argument B is a preliminary to the refutation of the theory of *vijñaptimātratā*.

Buddhist-Jaina Controversy About the Notion of 'Taking Life' (Prāṇātipāta)

Marek MEJOR

The notion of 'taking life' (*prāṇātipāta*) of the sentient beings plays a significant role both in the Buddhist and the Jaina dogmatics. The

question was then elaborated in the doctrinal treatises, including polemical arguments against their adversaries. Vasubandhu's *Abhidharmakośa* (ad IV.73) and the anonymous *Abhidharmadīpa* (ad IV.195) in their expositions of the notion of 'taking life' contain also polemical passages directed against the Nirgranthas/Nagnāṭas. On the other side, the commentators of Umāsvati's *Tattvārthādhigāma* (ad VII.8) provide criticism of the Buddhist positions. Especially, Siddhasena Gaṇin in his *Tattvārthaṭīkā* gave at length a sharp criticism of Vasubandhu's argument, with occasional personal abusive remarks. Two other commentaries by Siddhasena Divākara and Akalaṅka will be considered too.

Scientific Approach in the Buddhist Text

Somesh Kumar MISHRA

The texts on Buddhism, which are compendia of ethics, morality and psycho-philosophy, are highly technical and scientific in nature. The open revolt of the Buddha against the dogmas and unscientific approach is evident at so many places especially in the Kalam Sutta of *Anguttara Nikāya*. The Buddha said:

"Yes, Kalamas, it is proper that you have doubt, that you have perplexity, for a doubt has arisen in a matter which is doubtful. Now, look you Kalamas, do not be led by reports, or tradition, or hearsay. Be not led by the authority of religious texts, not by mere logic or inference, nor by considering appearances, nor by the delight in speculative opinions, nor by seeming possibilities, nor by the idea: 'this is our teacher'. But, O Kalamas, when you know for yourselves that certain things are unwholesome (*akuśala*), and wrong, and bad, then give them up. . . . And when you know for yourselves that certain things are wholesome (*kuśala*) and good, then accept them and follow them."

It appears that the Royal Asiatic Society, London, got inspired by the Kalama Sutta and kept its motto as "Nullius Vemba" (often translated as "take no-one's word for it").

The Buddha's philosophy of constant flux, Pratītyasammuppada and the evolution of the *citta* as depicted in various places in the Suttas and Abhidhamma finds expressions, centuries later, in the propositions of Karl Rogers, the nominee for the Nobel Prize in 1972.

After a careful study of various books of the *Vinaya Piṭaka, Sutta Piṭaka* and *Abhidhamma Piṭaka,* we can come to a safe conclusion that the person-centred approach of the Buddha and his argumentation keeping in mind the mental level of the being, are highly technical and scientific. As for instance:

A. Stepwise transformation of an ordinary being into *upāsaka/upāsikā,* then to *śramanera/śramaneri* then to *bhikkhū/bhikkhunī.*

B. Systematic and gradual taking up of moral life with *pañcasīla, aṭṭhasīla, daśasīla* and so on.

C. Scholastic support to the evolution theory from *sotāpanna,* to *sakadāgāmī* to *anāgāmī* to *arhata.*

Parallel to the ethical and moral theories was the scholarly argumentation in favour of such a moral life. Example could be given of the Sammānna Phala Sutta of the *Dīgha Nikāya* of the *Sutta Piṭaka,* were the Buddha argues about the visible fruits of the life of a recluse.

Simultaneously in so many Suttas, like Satipaṭṭhāna Sutta and other places, the description of Vipassanā, Satipaṭṭhāna, etc. are given so as to help the practitioner to perform the practical and to have the first-hand experience of the effects of the theories and to relish the stages of consciousness. Kāyānupassanā, Cittānupassanā, Vedanānupassanā and Dhammānupassanā were the sequential stages of the evolution of the *citta* to enable the practitioner to visualise the true nature of the human existence in this world. The practice of Dhūtaṅga required the practitioner to see the corpses at a cremation ground so that the end of the physical existence could be visualised by the practitioner and the true nature of the worldly bondages could become clear.

The Buddhist text has depicted the human journey from the womb to the tomb (from *paṭisandhi* to *cuti*) in a highly scientific manner.

Environment in Buddhism
A Study

Saswati MUTSUDDY

The term 'environment' is the most important part of modern universe. As it is known that environment is getting complicated due to severe pollution and global warming; so it deserves to be taken special care of through the Buddhism. The paper aims to highlight the issues of environment through the Pāli literature which is practically focussed

on the traditional attitudes of Buddhism. Pāli *Tipiṭaka* is the treasure of universal ethics where environmental problems and their solutions are carefully dealt with. Because Buddhism believes that nature and human beings require to live in close harmony, plants and animals should be the objects of unlimited kindness and benevolence since they do not demand anything. The most common verse used in Pāli literature is to show that it is treacherous to break the branches of a tree under whose shade one sits or sleeps — *yassa rukkhassa chayāya nisideyya sayeyya vā na tassa sākhā bhañjeyya mittādubbho hi pāpaka*. These environmental ethics were adopted and followed by the *Ariya-aṭṭhaṅgika-magga* and *Pañcaśīla*. So, from Vinaya to Jātaka and Nikāya to other Pāli literature the focus on the doctrine of the Buddha is effectively to overcome the mundane problems and maintain the ecological balance in the society and nature. At present, modern people, rather ecologists, follow the past traditions of Buddhism and they are practically applying those Buddhist doctrines for the benevolenee of the society. The name of their applications only changes like Green Buddhism, Engaged Buddhism, etc. So, the paper reflects the need of the modern times to save the environment through the tradition of human religion as well as Buddhism.

Understanding Art at Kanheri in Textual Context

Suraj A. PANDIT

The Kanheri caves, the more than 100 caves situated in the vicinity of Mumbai; are one of the major monastic cave sites in the western India. The site with its architectural grace, epigraphical glory, and sculptural masterpieces, tells the history of the Buddhism that existed there for more than a millennium virtually from first century BCE to twelfth century CE.

Art and architecture at Kanheri reveals its affiliation with various Buddhist Nikāyas. Though initially the site was treated as Varṣāvāsa, later it evolved as a major monastic settlement. One can study the evidence for the rise of Bhadrayānīyas, Aparaśailīyas and Sarvāstivādins at this site from second century CE to fifth century CE. It cannot be just that in the fifth century CE one can observe the sudden rise of various cultic images of *bodhisattva* and 'Tārā'.

One of the most influential cults which has developed at Kanheri is of Bodhisattva Avalokiteśvara. Kanheri is a link between the Ajantā and Ellorā. It carries its legacy from Ajantā and continuation of the same can be seen at Ellorā. Ajantā seems to be very influential when it comes to the stylistic affinity of the sculptural art at Kanheri. There are few themes like Śrāvastī Miracle Panels, Mahāparinirvāṇa Buddha, Jātaka Nidāna Kathā, Litany of Avalokiteśvara that show thematic and stylistic continuation from Ajantā. It can be due to the influence of Sarvāstivādins and Aparaśailīyas.

Very unique images of the Bodhisattva Avalokiteśvara are reported from Kanheri. This paper will be talking about two such sculptural themes, viz. Sarvandada Avalokiteśvara (Caves 2, 41 and 90) popularly known as Litany of Avalokiteśvara and Ekādaśamukha Avalokiteśvara (Cave 41). Sarvandada Avalokiteśvara is definitely based on the *Saddharmapuṇḍarīka Sūtra* and the later is based on another scripture *Ekādaśamukha-Avalokiteśvara Sūtra*. All these panels can be stylistically dated to the sixth century CE.

Further investigation has revealed the connection of these two scriptures as well as the sculptural themes. It is interesting to note that the cave 90 at Kanheri reveals a unique sculptural theme based on *Saddharmapuṇḍarīka Sūtra*, which helps us to understand the development of Sarvandada Avalokiteśvara in Ekādaśamukha Avalokiteśvara. This is even supported by a detailed study of the epigraphical data from the same cave. This paper further aims at discussing certain iconographic problems in cave 90 at Kanheri in the light of *Saddharmapuṇḍarīka Sūtra*.

A Critique of Śaṅkarācārya's Refutation of Vijñānavāda

Sujata PURKAYATHA

Śaṅkarācārya, the great expounder of Advaita Vedānta system, was engaged in the refutation of all the rival systems of thought prevalent in his time in his commentary on the *Brahmasūtra*. Though Śaṅkara was a known opponent of *tarka* or reasoning as a source of right knowledge, yet he has extolled reason for refuting other philosophical schools. However, it must be mentioned that in regard to the rival metaphysical views, his presentation was mostly faithful and his

criticism incisive. He never knowingly distorted the views of his rivals in order to find fault with them.

Śaṅkara has criticized the Buddhist views in two consecutive *adhikaraṇa*s of Chapter II. In the 5th *adhikaraṇa* of the *pāda* II, the Yogācāra views are refuted. The Yogācāras are the upholders of Vijñānavāda. According to them, *vijñāna* (Consciousness) is the sole reality; the empirical world has no reality of its own. Everything that appears in experience is nothing but consciousness; objects are mere appearances and are manifestations of the mind. The objects of the external world are not real; they cannot stand by themselves. For establishing the unreality of objects, the Yogācāras take recourse to the example of dream, where without the existence of external objects there is knowledge.

Śaṅkarācārya has refuted the view of the Vijñānavādins on the ground of our ordinary perception. Nobody perceives a mere perception; all our perceptions are always about some objects. It is also not possible, argues Śaṅkara, to accept the reasoning of the Buddhists that the simultaneous perception of the object and its knowledge entails their identity. Their simultaneous perception only proves the relation of cause and effect and not identity. Śaṅkara has also rejected the view that the waking objects are at par with the dream objects, as the waking objects are never contradicted like the dream objects.

Thus, by these and other arguments Śaṅkara has refuted the Yogācāra views. But it appears that in doing so he has overlooked the fact that some of these arguments may be applied against his own view of Māyāvāda. It also appears that Śaṅkara's account of Vijñānavāda was not always faithful to the real view.

In the present paper we propose to examine critically Śaṅkara's position in refuting the Vijñānavāda view.

Concept of Commonness (Similarity) and the Buddhist Theory of Apoha

Vijaya RANI

It is a common observation that many things are similar to each other and we call them by a single name, e.g. cows, whether they are white or black, brown or spotted, all are called by a common name 'cow',

because they possess similar nature, similar form, similar functioning, etc. The notion of similarity or commonness among many is named by the Realist philosophers (Nyāya-Vaiśeṣikas and Mīmāṁsakas) as *sāmānya* or *jāti* (universal), which, according to them, is an objectively real entity. Ācārya Viśvanātha has defined it as below:

> that which resides in its individuals by inherent relation and which, at the same time, is eternal, is called *sāmānya* or *jāti*.

But the Buddhists are just opposite to them. They do not accept any objectively real and eternal entity like *sāmānya* (universal), inasmuch as they are the advocates of momentariness and the theory of *apoha*. According to them, there can be nothing that resides commonly in a number of unique-particulars (*sva-lakṣaṇa*), since they, being momentary, are shorn of all adjuncts. Hence there can be no question of any common entity residing in them.

In such circumstances, a question naturally arises as to how can the Buddhists account for the concept of commonness with reference to many particulars, how can they call different cows, horses, birds, etc. by one nomenclature 'cow', or 'horse' or 'bird'? Buddhist philosophers like Diṅnāga, Dharmakīrti, Śāntarakṣita and Kamalaśīla have replied to this query in their respective treatises. In their views, the concept of commonness in absolutely different individuals is caused due to the uniform-causal-efficiency inherent in each one of them by nature (see *Pramāṇa-Vārttika*).

Besides, it is also accepted by them that this notion of similarity arises among different particulars also due to a negative factor, called *apoha* or *anyāpoha*, which means 'the exclusion or negation of others (*atad vyāvṛtti*)'. The word 'cow' gives its own meaning only by the exclusion of all those things which are non-cow. Inasmuch as this notion of 'exclusion of non-cow' prevails in all types of cows, they all are called by one single name 'cow'.

The basic aim and objective of this research paper is to elaborate the Buddhist viewpoint with regard to the *Concept of Commonness* (similarity) among different individuals.

On the Momentariness of Perception

Masamichi SAKAI

In Indian Buddhism, it is a traditional as well as incontestable view that our mind (*citta*) and its associated functions (*caitta*) are all momentary (*kṣaṇika*). Based on this notion, the author of the *Mahāyāna-sūtrālaṁkāra* and his commentators asserted the momentariness of all conditioned things (*saṁskāra* or *saṁskṛta*) from a radical Yogācāra point of view. Basing themselves on meditative experience, they professed a causal relation (*kāryakāraṇabhāva*) between the mind and the objects which are seized (*upātta*) by the mind. That is, the mind can be regarded as the cause (*kāraṇa*), and the objects as its effect (*kārya*), since for *yogācārins* the world is nothing but the product of the mind. Therefore, all that is seized by a momentary mind must be momentary, too. The same argument can be found in other texts belonging to the Buddhist Yogācāra tradition, such as the *Abhidharmasamuccaya*, its *Bhāṣya*, and the *Hsien-yang*.

In the later period, philosophers of the Buddhist logico-epistemological school founded by Diṅnāga inherited this kind of argument and developed it epistemologically. From the standpoint of *sākāravāda*, and on the basis of the Buddhist theory of self-awareness (*svasaṁvedana*), they held the view that our cognition (*jñāna*) itself is momentary, and that therefore all that is cognized by our perception (*pratyakṣa*) must be momentary, too. In other words, our momentary perception can never grasp anything that lasts. This theory is deeply concerned with the character of perception as grasping only a present moment (*vartamānakṣaṇa*), at which opponents such as from the Nyāya-Vaiśeṣika School or the Mīmāṁsā School levelled criticisms mainly on the basis of their theories of recognition (*pratyabhijñā*).

The most highly developed argument of such a kind of theory of momentariness based on perception is found in Jñānaśrīmitra's *Kṣaṇabhaṅgādhyāya*, as the Viennese scholar, Erich Frauwallner, pointed out. In my paper, I will sketchily report the historical development of this theory in the Buddhist logico-epistemological school from the early Yogācāra School up to Jñānaśrīmitra. From my preliminary research it seems to me that Dharmottara and Prajñākaragupta played critical roles in the historical development of the theory, and, based on their arguments, Jñānaśrīmitra developed his theory. Therefore, I will concentrate on clarifying the historical contributions of these first two philosophers.

Fundamental Nature of Things as Described in Vigrahavyāvartanī and the Right View

V.K. SINGH

Buddhism advocates the theory of the Void. Here things are considered to be devoid of intrinsic nature as they are dependent on origination. This dependency can be understood with the help of fourfold logic of Buddhist philosophy as described in *Vigrahavyāvartanī*. In his successful refutation to the objection raised by the Nyāya-Vaiśeṣika, Nāgārjuna established the real nature of things and the logic how to know them as they are. On the way to establishing the real nature of things, Nāgārjuna also established the theory of 'the momentary.' According to this, everything is in a state of constant flux and nothing stays even for a part of moment. But for the functional usages, we take the things as they appear to us although they are continuously changing from moment to moment. This also establishes the two way reasoning of truth, transcendental and universal. This duality of truths also appears to be very close to the Vedāntic understanding of truth and this eternal quest of truth is well carried in the Buddhist philosophy by Nāgārjuna.

In my paper I will try to find out the need of the two truths and how they supplement each other although seemingly they appear to carry contradictory characteristics and qualities. My paper will be based on the *Vigrahavyāvartanī* or *Tsod pai Dog pa* of Nāgārjuna.

On 'Reasoning from Similarity of Reason' (Rgyu Mtshan Mthungs Pa'i Mgo Snyoms)

Masaki TAMURA

Bhāvaviveka formulates an argument to prove the absence of essential nature (*svabhāva*) in the factors that make up existence. With reference to form (*rūpa*) which is at the conventional level supposed to be grasped by the visual organ, for example, he formulates the following argument:

> [Thesis:] Form is not to be grasped by the visual organ (*cakṣurindriyagrāhya*) in ultimate reality (*paramārthataḥ*);
>
> [Reason:] because it is an aggregate (*saṅghāta*) [of eight elements: earth, water, fire, wind, form, odor, taste, and touch (*aṣṭadravya*)];
>
> [Example:] like sound. — *Madhyamakahṛdayakārikā*, III. 40

The pervasion (*vyāpti*) between the reason and what is to be proved is this: "Whatever is an aggregate of the eight elements is what is not to be grasped by the visual organ in ultimate reality." To be sure, both form and sound are equally an aggregate of the eight elements. But it is empirically observed that while sound is not something to be grasped by the visual organ, form is something to be grasped by the visual organ. What is the logic Bhāvaviveka applies in the argument?

According to the *Tarkajvālā*, if two things have a certain property in common, they cannot be differentiated from each other, from which it follows that if any other property is not attributed to one thing, it is not attributed to the other, either. *Tsong kha pa* calls the logic Bhāvaviveka applies in the argument 'reasoning from similarity of reason' (*rgyu mtshan mthungs pa'i mgo snyoms*), pointing out that Nāgārjuna and Āryadeva also use this logic.

Nāgārjuna and Āryadeva use this logic in *Mūlamadhyamakakārikā* XX. 20cd and *Catuḥśataka* XIV.10, respectively. Candrakīrti, in commenting on them, explains this logic in detail. Furthermore, Śāntarakṣita, a later Mādhyamika, also uses this logic in his *Tattvasaṁgraha* 1970. In addition, a similar logic is found in the **Upāyahṛdaya* (T32.27c22-25).

Here two questions arise. How do the Buddhist scholars other than Bhāvaviveka use this logic? How should we understand the logic in question? No studies have ever tried to answer these questions. In the present paper, focusing on these two points, I shall examine 'reasoning from similarity of reason' to show that Bhāvaviveka's argument is based on a fundamental logic, traditionally accepted by Mādhyamikas.

On the Textual History of the Mahāvastu
Two 'Appendices' Dealing with the Bodhisattva Path

Vincent TOURNIER

As any survey of the *Mahāvastu* shows, this collection of narratives united together to serve as an Introduction to the Vinaya rules of the Mahāsāṁghika-Lokottaravādin is very composite in nature and somewhat unwieldy. Like other 'open' collections, it underwent a constant process of accretion and revision during its long transmission, running through all the so-called 'Middle Period' of the Indian Buddhism. Its compilation may have been virtually closed around the

fifth or sixth century, a more precise date being difficult to determine in the lack of any known translation of this text into Chinese or Tibetan, or any other Central or South-East Asian language. The only recension of the text available to date appears to have been circulating in Nepal in the medieval period: from the earliest complete manuscript of the text, dating from around the twelfth-thirteenth centuries, until its nineteenth century exemplars, the text appears very stable.

Leaving aside the quest of an Ur-*Mahāvastu* or the later circulation in autonomous and partial manuscripts of excerpts from the collection, my research focuses on the later period of the composition process, and in particular on the integration and arrangement of textual materials connected with the *bodhisattva* career and practice within the collection. This research is based on the text as it appears in the only palm-leaf manuscript of the text, and it includes a new edition of selected portions. In particular, I shall here present the results of my text-critical work on two sections of the *Mahāvastu*, which were inserted in the collection with the status of 'appendices' (*parivāra*) around the end of the composition period, namely the *Daśabhūmika* (I.63–193) and the second *Avalokitasūtra* (II.293–397).

These two sections bear much in common in terms of their devotional trend, their terminology and the full integration of the *bodhisattva*s and their path within their landscape. The understanding of the process which led to their integration within the framework of the Lokottaravādin *Vinaya* is therefore of crucial importance to understand the evolution of the religious ideals of this school.

Study of Simile in 'Khuddakanikāya' of Pāli Literature

C. UPENDER RAO

Pāli literature has played a vital role in the cultural, religious and philosophical history of India. *Khuddakanikāya* is one of the five big *nikāya*s of *Suttapiṭaka* and the *Suttapiṭaka* is one of the Pāli Tripiṭakas or canonical literature of Pāli. *Suttapiṭaka* contains five sections called *nikāya*s. These *nikāya*s were composed in Pāli language. They are — *Dīghanikāya, Majjhiamanikāya, Saṁyuttanikāya, Aṅguttaranikāya,* and *Khuddakanikāya*. The *Khuddakanikāya* is divided into 15 small books.

Khuddakanikāya is famous for its Buddhist religious, cultural and

philosophical expositions. But while going through this Nikāya I found many interesting similes in it. Let us see some beautiful citations of *Suttanipāta*, which is one of the texts of *Khuddakanikāya*.

"Khagga-visānasutta" is one of the *suttas* in *Suttanipāta*. The teaching of "Khagga Visānasutta" was delivered by the Buddha to Ānanda regarding the attainment of enlightenment by *paccekabuddhas*. We find some similes in this context, used in a rich poetic style. We can find a complete simile (*pūrṇopamā*) in many verses of *Suttanipāta*. In one of the verses of *Suttanipāta*, Buddha says — "Like a lion not frightened by sounds, like a wind not caught in a net, like a lotus not soiled by the water, an ascetic wonderer should roam all alone like a rhinoceros." Here 'not frightening' is a 'shared property' (Pāli: *sadharamatā* or Sanskrit: *sādhāraṇadharma*, the lion (*siṁha*) is an agent of comparison (*upamāna*) the ascetic is a 'thing to be compared' (*upameya*) and the word 'like' (*iva*) is a 'clarifying element' (*upamā dyotaka*). Thus here we can find a full simile (*pūrṇopamā*) as per the definitions of Saṁgharakṣita, Mammaṭa and others.

Likewise, in the second quarter of the stanza 'not being caught' is a 'shared property' between agent of comparison, (wind) and the 'thing to be compared' (ascetic). The word 'like' (*iva*) is a clarifying element. In the third quarter of the stanza 'not soiling' is a 'shared property' between 'agent of comparison' (lotus) and the 'thing to be compared' (ascetic) with like (*iva*) a clarifying element. Thus, in the last quarter 'wondering alone' is a 'shared property' between 'agent of comparison' (rhinoceros) and a 'thing to be compared' (ascetic) with a word 'resembling' (*kappa*, Sanskrit *kalpa*) a clarifying element. The same verse can be found in *Munisutta*. The difference is 'the one leading others' (but) not led by others is a sage.

Similar lotus simile can be found in *Sabhiya-sutta* too. Sabhiya, after accepting the enlightening views of the blessed one started praising him with a splendid devotion, thus, "my Lord, a beautiful lotus flower is not attached with the water". Likewise you too are unattached to the merits and demerits of the world, therefore, O! Valorous one, extend your feet for accepting my prostration. *Puṇḍarīka* is a word used for lotus in this verse whereas "padumat" was used for lotus in the previous verse.

Contesting the Brāhmaṇa
Humour and Argument in the Vajrasūci

Meera VISVANATHAN

The *Vajrasūci* is a slim text, a discussion on the Buddhist position on caste, attributed to the poet Aśvaghoṣa. While Aśvaghoṣa's authorship is subject to dispute, the text remains a remarkable one. This paper is an offshoot of a collective attempt to translate and interpret the *Vajrasūci* in English (Chakravarti, Tiwari and Visvanathan; *The Vajrasūci;* Navayana; forthcoming). Here, I focus on the discursive practices of the text showing how its author sought to contest and undermine not only the system of *varṇa-jāti* but also the Brāhmanical attempts at laying down the law.

Discussions on Buddhism and caste usually focus on the Buddha, on the originary moments in the *Vinaya Piṭaka* where he offers a critique of *varṇa-jāti.* As several studies have shown, however, the opposition between Brāhmanical and Buddhist schema was hardly a straightforward one. The *Vajrasūci* provides an interesting example when we seek to chart the further history of the Buddhist engagement with the *varṇa-jāti* order.

We still remain unclear about many details regarding this text, but clearly it was composed by a brāhmaṇa author of considerable learning who had converted to Buddhism. The *Vajrasūci* consists of alternating prose and verse passages (all in Sanskrit) which call into question not just *varṇa-jāti,* but more specifically (in keeping with Buddhist tradition), the very notion of the brāhmaṇa.

The question remains: To what extent can a text written in Sanskrit articulate a critique of the Brāhmanical order of which Sanskrit was an essential part. Clearly, the historical context in which the *Vajrasūci* was written was far removed from that in which the Buddha preached. The Brāhmanical tradition sought to establish *varṇa-jāti* as a law in perpetuity, and framed an elaborate code of restrictions, rules and obligations to bolster the system. At the same time, within legal, literary, social and religious traditions, the reality of caste was always contested, reworked, and negotiated. One can read the *Vajrasūci* as one such response, as an attempt to contest the Brāhmanical world-view on the basis of logic, humour and common sense.

Dharmakīrti on Pratijñārthaikadeśa

Toshikazu WATANABE

A logical reason that is a part of the content of the thesis (*pratijñārthaikadeśa*) is generally regarded as fallacious because it causes circularity. There are two possibilities when this type of pseudo-reason is part of the thesis: the logical reason is identical (1) with the subject (*dharmin*) of the thesis, or (2) with the property (*dharma*) to be proved. Diṅnāga, in his final work on logic, the *Pramāṇasamuccaya*, refers to such pseudo-reasons and categorizes them as 'unproved' (*asiddha*), i.e. a logical reason that is not accepted as a property of the subject of a thesis (*pakṣadharma*).

Dharmakīrti deals with only the former case in *Pramāṇavārttika* 4.181-188. He, howerver, carefully discusses both (1) and (2) in his later work, the *Pramāṇaviniścaya*. There, explaining (2) in *PV* in 3 on kk. 77-78, he deals with two logical reasons adduced by other schools and criticizes them as *asiddha* or as 'uncertain' (*anaikāntika*). These two are "that which is not a dissimilar instance" (*vipakṣavyatireka*) and "being devoid of the thing which is other [than the subject of the thesis and which] is opposite from the [property to be proved]" (*itaratadviparītavinirmuktatva*). Of these, *vipakṣavyatireka* can also be expressed as "being either of the subject of a thesis or of a similar instance" (*pakṣasapakṣānyataratva*). This was probably put forward by the Cārvāka in order to refute the validity of inference by pointing out that even a logical reason that possesses all three characteristics fails to give a correct conclusion. On the other hand, *itaratadviparīta-vinirmuktatva*, which is improved from *vipakṣavyatireka*, is, according to Dharmottara's commentary on the *PVin*, propounded by the Sāṁkhya to prove the existence of primordial matter (*pradhāna*). This logical reason was, as Śāntarakṣita reports in his commentary on the *Vādanyāya*, another logical work by Dharmakīrti, also used by Naiyāyika Bhāvivikta in his explanation of the fallacious logical reason called *prakaraṇasama*.

The purpose of this paper is to examine Dharmakīrti's criticism of these logical reasons, and to clarify what attempts were made to argue against the Buddhist theories, as had been developed by Diṅnāga, of what comprises a sound or a fallacious logical reason.

खण्डः १०

जैनविद्या

Section X

Jaina Studies

Conveners

- Peter Flügel
- Jayandra Soni
- J.B. Shah

An Introduction to the Original Praśnavyākaraṇa

Jagat Ram BHATTACHARYYA

The available editions of the *Praśnavyākaraṇa* deal with two major aspects of the nine categories propounded in Jainism, the influx (of *karman — āsrava)* and inhibition (of *karman — saṁvara).* In the text, five great vows, in the state of non-observance are meant for the cause of influx and prohibition of that state is described as inhibition. Apart from the popular term *Praśnavyākaraṇa,* it has two other names, such as, *Paṇhāvāgaraṇadasā* and *Vāgaraṇadasā* in the earlier texts. Although apparently it seems by the name *Praśnavyākaraṇa* as the canon based on questions and answers, the available text does not go with this aspect. The other canonical texts like *Bhagavatī, Jñātādharmakathā, Upāsakadaśā,* etc. following the typical Jaina teaching methodology retain the question and answer style in many cases, though the word *praśna* does not exist there. According to the commentary of Abhayadevasūri, in order to avoid misusing the miraculous *mantras* by unauthorized persons, the original rendering has been withdrawn and the new texts on influx and inhibition have been inserted. The commentary of Abhayadeva was edited and modified by Droṇācārya of Nivṛttikula and later on that also had been commented upon by Nayavimala. Not only the *Praśnavyākaraṇa* but the *Antakṛtadaśā* also lost its identity and has been brought out in a new form. In the form of *Praśnavyākaraṇa* that has been recorded in the *Sthānāṅgasūtra* it is considered to be the earliest and some remnants of the *nimittaśāstra* has been less. The *Praśnavyākaraṇa* as found in the *Samavāyāṅgasūtra* seems to be the enlarged version. So it has long been a desideratum to find out the original version of the *Praśnavyākaraṇa.* The manuscripts considered to be the original have been received from the Golcha Jnana Mandir of Nepal. Dr Diwakar Acharya's article on 'The Original *Paṇhavāyaraṇa/Praśnavyākaraṇa',* published in the *Jaina Studies*: Centre of the Jaina Studies Newsletter, March 2007, Issue 2, became helpful in tracing out the original manuscript.

While editing the original manuscript of the *Praśnavyākaraṇa,* I have found that it is quite new as far as the subject matter is concerned. It endorses the commentary of the commentators of the earlier days. This chapter deals with *varṇaracanā, yoni-nideśa prakaraṇa, mūlasaṁjñā prakaraṇa* and so on. The text not only deals with the basic linguistic features of phonemes but also their varied usages in the Nimittaśāstras.

In my paper it will be my humble effort to introduce the original *Praśnavyākaraṇa* to academia.

Kṛṣṇa-carita in Jaina Tradition

Roopa CHAVDA

Kṛṣṇa Kathā is the most popular legend of India and voluminous epics are based on his story only. The story is prevalent in the Vedic, Jaina and Buddhist traditions in their own styles.

In the Jaina tradition mention is made of 63 *Śalākāpuruṣa*s, 24 *tīrthaṁkara*s, 12 *cakravartī*s — 9-9 *vāsudeva*, *baladeva* and 9 *prativāsudeva*s. Among them 9th *vāsudeva* represents Kṛṣṇa, Baladeva Balarāma and Jarāsandha as Prativāsudeva. In Jaina belief some of them are not *tīrthaṁkara*s of present *kālacakra*, but they are prophesied to be the future *tīrthaṁkara*s.

In the Vedic tradition Kṛṣṇa and Balarāma story is based on the belief that Viṣṇu, in the incarnation of Kṛṣṇa, had to destroy evil forces led by Kaṁsa and probably this is the reason for conception of *prativāsudeva* in the Jaina thought. (Yacobi believes that among 63 *śalākāpuruṣa*s many of them are connected with Kṛṣṇa Kathā. This story inspired the Jainas to elaborate universal history.)

Kṛṣṇa is described as Vāsudeva born in a great dynasty, chivalrous and exceptionally strong. Many stories in Jaina literature are similar to brāhmaṇa and Buddhist traditions. The form of story changes because of sectarian reasons. In post-Āgamic literature of Jainas, stories were altered and even decorated with various miracles and myths to make them more acceptable and popular.

Kṛṣṇa's personality has been described as dynamic and multidimensional. In Vedic thought Kṛṣṇa represents 'Mantradraṣṭā' (seer), in the Upaniṣads Nārāyaṇa, in the *Mahābhārata* the protector of faith, and in the Purāṇas he is an incarnation of Viṣṇu, worshipping deity and Bāla-Kṛṣṇa as well.

In the Jaina tradition right from the Āgamic literature to the Purāṇic literature and even in the modern period, for the purpose of expansion of their faith, the popular stories of great characters play an important role. Rāma and Kṛṣṇa were not worshiped as ideal personalities before Mahāvīra and the Buddhist period (*Char Tirthankar*, Pt. Sukhalalji; p.45).

In the Āgamas the mention of Kr̥ṣṇa is made at places where it befits the plot. In Jaina literature the *Kr̥ṣṇa-carita* is incorporated in Neminātha story. This is evident in *Harivaṁśa-varṇana, Vāsudevacarita,* chivalrous deeds of Kr̥ṣṇa, *Nemicarita, Pāṇḍavakathā*; battle with Jarāsandha, destruction of Dvārikā, Kr̥ṣṇa's *nirvāṇa* and initiation of Balarāma. This is how this character became assimilated in various stories of various sects.

In the present write-up, an attempt is made to highlight the form and style of the Kr̥ṣṇa Kathā, its progression, its peculiar characteristics in Jaina literature and thought and the influence of Vaiṣṇava Purāṇas on it.

To complete the story of *Kr̥ṣṇa Kathā,* stories from the Brāhmaṇa Purāṇas have been made use of as such Bāla-līlā, etc. Even the other popular and attractive aspects of Kr̥ṣṇa-Līlā were incorporated with the passage of time. The description of Bāla-Kr̥ṣṇa's chivalry and bravery were highlighted more than anything else, and thus the character became incorporated into the realms of *śalākāpuruṣa.*

Kr̥ṣṇa is depicted as a devotee of Nemi and at some places Nami is shown as more chivalrous than Kr̥ṣṇa. The characteristic of the Vedic thought that violence may be needed to eliminate evil, is also incorporated in Jaina thought, fit for वासुदेवत्व.

The purspose of the *Kr̥ṣṇa-carita* and its related stories was to establish Jaina faith and thought. In the later Jaina literature, we see that the poets have used the same framework and produced numerous independent works in this tradition.

Remodeling Jaina Novels in Medieval Times
Means and Motivations

Christine CHOJNACKI

Jainas are well known for their composition from the eighth century onwards of huge Prākr̥ta and Sanskrit novels dealing either with the lives of *tīrthaṁkaras* and other holy men or with those of mundane heroes. Such works testify that their authors were mastering the Classical Indian poetical treatises as well as literary works and were expert at using all the themes and the means of the *kāvya* genre. Besides competing with the most renowned works of the Hindu Literature, such as the *Kādambarī*, these sophisticated novels also made the Jainas

stand out as a minority group. Consequently, they appear to have been very much admired inside the Jaina community. As a matter of fact, their transmission was taken care of to such an extent that now we have almost only Jaina novels to attest the ongoing creativity in the Indian Literature for the period of ninth-twelfth centuries.

From the thirteenth century onwards, however, at the same time as these works were transmitted (as shown by the dates of the manuscripts), and strangely enough, Jaina monks seem to have been encouraged to rewrite the most famous long novels and to shorten them to a third of their length. Thus several epitomes summarized by a seemingly organized body of monks have come down to us.

If the authors of these shorter versions closely followed the models of their predecessors even in the choice of their vocabulary, they also testify that they were not mere imitators. As a matter of fact, they happened for instance to change prose into verse or to elaborate descriptions which differed from the original version. On the other hand, if they usually suppressed the long descriptions and dialogues which are not essential to the narration, they also added some details and episodes which were not in the original text. Consequently, the following paper will aim at seeing how the authors proceeded to write these shorter versions, and which motivations were underlying this movement.

How to Prove the Validity of Inference in Jaina Philosophy?

Tarka Reconsidered

Anne CLAVEL

Whereas the Indian philosophical schools all recognise the need to base cognition on doubtless means of knowledge (*pramāṇa*), they disagree on the number of *pramāṇa*s.

So long as only two means of knowledge are admitted — sensory perception (*pratyakṣa*) and inference (*anumāna*) — nobody except an omniscient being can be certain that inference is a real *pramāṇa*. How can we be sure that the intuition that our inferences are valid is not a mere illusion? Even though we state 100 times that, where there is smoke, there is fire, and conversely that, where there is no smoke, there is no fire, perception is not sufficient to let the cogniser know with certainty that such will be the case the following time. Nothing

enables us to distinguish an invariable concomitance from a purely contingent relation, which we universalise because of our habits. Deducing a statement from an inference presupposes universal and necessary laws.

Of course, inference is not able to produce its own logical bases, because such a reasoning would lead either to an infinite regress (*anavasthā*) or to a mutual dependence (*anyonyāśraya*). On the other hand, establishing the validity of inference does not fall within the scope of perception, which is by nature only concerned with contingent and peculiar judgements.

According to the Jainas, the solution consists in admitting another *pramāṇa*, called 'inductive reasoning' (Skt. *ūha*, *cintā* or *tarka*), which precisely aims at cognising the relation of invariable concomitance between the *probans* and the *probandum*. Nevertheless, if this *pramāṇa* also is an empirical means of knowledge, the problem still persists: the inductive reasoning cannot justify the using of universal and necessary propositions in inference. Thus, this apparent solution may lead the cogniser to the infinite regress that this new *pramāṇa* was just supposed to avoid: how the cognitive validity of the *tarka* can then be guaranteed without conceiving, once again, another means of knowledge? In such a way, the process would prove infinite and one could never escape the empirico-practical standpoint.

The present paper aims at reconsidering this problem: according to us, the Jaina philosophers recognise that *tarka* is not only valid according to the empirico-practical point of view, but also according to the transcendental one (see for instance Akalaṅka's *Laghīyastraya*, stanza 11cd-12ab). However, if *tarka* is not, despite appearances, a mere hypothesis, what is it?

The Jaina Perception of Kalki

Eva De CLERCQ

Like other Vaiṣṇava *avatāra*s, such as Rāma and Kṛṣṇa, the character of Kalki too was absorbed in the Jaina traditional history. The representation of Kalki stands, however, in sharp contrast to those of Rāma and Kṛṣṇa, whom the Jainas adapted and transformed into *śalākā-* or *mahā-puruṣa*s, great heroes of considerable importance to Jainism, though obviously devoid of divine characteristics. Kalki and his offsprings, the Kalki kings, on the other hand, are portrayed in several

sources, mostly Digambara, as tyrranical rulers, whose primary occupation appears to have been the harassment and persecution of Jaina *munis*. As such these Kalki kings are depicted as the principal actors in the (Digambara) Jaina conception of decline of the Jaina teachings and the community, and as symptomatic of the Jaina Kali-yuga, following the division of the originally unified Jaina community.

This paper will give an overview of Kalki's representation in literary sources, including Jinasena's *Harivaṁśa Purāṇa*, Guṇabhadra's *Uttara Purāṇa*, Raïdhū's *Sammaïjiṇacariu* and others. Each of these accounts will be contextualized in view of the development of Kalki in Vaiṣṇava *avatāra* doctrine, and will be linked to the conditions of the Jaina community in broader society.

The Mīmāṁsaka and the Naiyāyika Critique on the Theory of Sarvajña of Jaina Philosophy

Pratik DUTTA

Jainism is properly the name of one of the religious traditions that had its origin in the Indian subcontinent. According to its own traditions, the teachings of the Jainism are eternal, and hence have no founder; however, the Jainism of this age can be traced back to the Mahāvīra, a religious teacher of the sixth century BCE, and a contemporary of the Buddha.

The Jainas didn't believe in the existence of God or Īśvara. According to them, there is no maker acting by his own free will, else his influence would extend to the making of a mat. What would be the use of yourself or all the artisans, if Īśvara fabricates the three worlds?[1]

So the Jainas introduced the new theory of Sarvajña or omniscient. Thus, Hemacandrasūri defines the term as the divine *arhat*, the supreme lord, the omniscient one, who has overcome all faults, desire, etc. adored by the three worlds, the declarer of things as they are.[2]

In this article we will represent how the Mīmāṁsakas and the Naiyāyikas opposed the theory of Sarvajña.

The Bhāṭṭamīmāṁsakas declared that no such omniscient soul can enter the path of proofs, since none of the five affirmative proofs, viz. perception, inference, comparison, testimony and any explanatory passages can be found to apply.

In reply, the Jainas establish the proof by inference in order to show His existence.[3]

The Naiyāyikas interpose about the pure intelligence. According to them, this is irrelevant because there can be no hindrance to the omniscient, as from all eternity he has been always liberated.

The Jainas reply that there is no proof of your eternally liberated being. The term 'liberated' implies having been previously bound; if the latter is absent, the former must be too, as is seen in the case of the either. Therefore, in conclusion they declared that omniscience is attained when the hindrances are removed by the three means before alluded to.

References

1. सर्वदर्शनसंग्रहः।
2. सर्वज्ञो जितरागादिदोषस्त्रैलोक्यपूजितः। यथास्थितार्थवादी च देवाऽर्हन्परमेश्वरः।। आप्तनिश्चयालंकार।
3. तत्सद्भावावेदकस्यानुमानादेः सद्भावात्। सर्वदर्शनसंग्रहः।

Karmic and Natural Causality in Jaina Philosophy

Peter FLÜGEL

This paper examines a fundamental problem in classical Jaina philosophy, namely, the ontological status of dead matter in the hylozoistic and at the same time dualistic Jaina worldview. This question is of particular interest in view of the widespread contemporary Jaina practice of venerating bone relics (*asthi*) and *stūpas* of prominent saints. Of the eight early doctrinal schisms (*pavayaṇa-niṇhava*) in the Nigganṭha (Jaina/Jain) tradition, mentioned in the Śvetāmbara texts *Ṭhāṇa*$_1$ 7.140-142 and Uv1 160, and described in *Āvassayanijjutti* (ĀvN1) 778-788, two will be of significance for the main argument proposed in this article, that, from a classical doctrinal point of view, bone relics of renowned ascetics are valuable for Jainas, if at all, because of their unique physical attributes, rather than the presumed presence of the deceased in the remains as posited in much of the extant literature on relic worship across cultures.

Specifying Rules of Use for Universal Concomitance from Prabhācandra's Characterization of Inference

Marie-Hélène GORISSE

Late Jaina treatises about theory of knowledge essentially deal with the following question: how to gain new knowledge? It is only with this concern in mind that parts of these works happen to deal with 'problems of logic' in the sense of the Western contemporary disciplinary field. One of these problems is the characterization of the process of inference (*anumāna*).

First of all, inference is the means by which one might gain knowledge about A from both, knowledge about B and knowledge about the relation of universal concomitance (*vyāpti*) between A and B. The criterion of 'inexplicability [of the presence of B] otherwise [than with the presence of A]' (*anyathānupapatti*) expresses the fact that this universal concomitance must remain whatever alteration of parameters concerning A or B may happen. We will first argue that the logical concern in the characterization of inference is the development of a science of relations.

Now, in his *Prameya-kamala-mārtaṇḍa*, 'the sun [that grows] the day-lotus of the knowables', the Digambara master Prabhācandra (CE 980-1065) grants that four main types of 'relation' might satisfy the 'inexplicability otherwise' formal criterion, namely the relation of succession and precedence, of causality, of co-presence and of inherence. Now, not all kinds of 'relation' hold for any inference. For example, from the presence of a pine I might gain knowledge of the presence of a tree; but from the absence of a pine, I won't gain knowledge of the absence of a tree, since there might be an oak. For each type of inference, Prabhācandra therefore studies the way each kind of relation might be used according to the scope of the domain of objects involved.

The objective of this paper is to formulate a set of rules concerning the way one is justified to use the relation of universal concomitance between two objects in order to gain knowledge about one of them through an inferential process. We will then consider the proposal to see Prabhācandra's study of inference as a study of the conditions under which one is justified to 'substitute' a piece of knowledge by another (new) one. This paper is conceived as a case of comparative

study between the Ancient Indian epistemology and the present-day Western logic.

World Peace and Non-violence
With Special Reference to Prākṛta and Sanskrit Jaina Literature

Anekant Kumar JAIN

The philosophy of non-violence is a living practice. More than refraining from violence, it is a deep reverence for all forms of life. It starts by cultivating a genuine respect for oneself; one's consciousness or life force, and for each of its supportive elements, the body, mind and emotions. We come to realize that our life force is precious and that we are here to respect innate wisdom. It is a process of taking care of both our inner being and the material envelope in which it dwells. Like a mother nurturing the development of her child, we should do what is healthful and helpful for our spiritual growth. When a well-known Sanskrit scholar Jaina Ācārya Samantabhadra (fourth century CE) announces that in this world *ahiṁsā* of living beings is equivalent to Brahmā, the metaphysical reality, he is propounding *ahiṁsā* as the highest social value —

ahiṁsā bhūtānām jagati viditam brahma paramam

We live in a spendthrift universe of continous giving. Everywhere the sun is radiating its warmth and light. The very breath of life is carried to us by the air and wind. Clouds and oceans follow the same law to shower upon us their precious waters. Earth cultivates all forms of vegetation from which grain and fruit sprout forth. Our bodies are made of vegetation from which grain and fruit sprout forth. Our bodies are made of all these gifts. What are we giving back to this all providing universe? Where there is an abundance in our lives, are we sharing it or taking more than our share? Though we are receiving its bounty, are we allowing ignorance, fear, apathy, or ego to blind us to the generosity on our earth? Are we saturating the atmosphere, the seas, with deadly waste pollutants? How long will the Mother Nature continue to bear with this ingratitude of ours? When blood soaks the land, we label it enemy blood or friendly blood, locking up or letting loose our emotions accordingly. In the same way, when the throats of helpless creatures are cut, human minds categorize, reationalize,

and explain, cutting the hearts off from natural compassion. Where has our human capacity for feeling and empathy gone?

जैनदर्शनानुसारं मनःस्थैर्यप्रबन्धनम्

अनीता जैन

वर्तमानयुगे भौतिकसंसाधनानां धनद्रव्यादिभोगसामग्रीणामुपचयेऽपि सम्यक् शारीरिक-मानसिकसामञ्जस्याभावे बहुभिः विषममनोविकारैः अवसादग्रस्ताः जना लोलुक्यन्ते। यथा-यथा भौतिकसंसाधनानां वृद्धिः तथा-तथा मनोविकाराणामपि भूयसी वृद्धिः। अवसादचिंतोद्वेगादयः मनोविकारा मनसश्चांचल्यात् एव उत्पद्यन्ते। "असंशयं महाबाहो मनोऽनिग्रहचञ्चलम्" गीतायाः अशेनानेन सिद्ध्यति यत् मनः चञ्चलम्। अस्माकं शुभाशुभभावनानाम् उद्गमस्रोतोऽपि मन एव वर्तते। अतएव वैदिक ऋषिरपि प्रार्थयते . . . तन्मे मनः शिवसङ्कल्पमस्तु। मनसः स्वरूपं तस्य कर्तृत्वं अस्तित्वं वा अवगमनेन विना समस्यानां निदानं न सम्भवमस्ति।

विचाराणाम् उत्पत्ति स्रोतः सङ्कल्पविकल्पानां हेतुः अन्तःकरणवृत्तिरेव मनः भवति। वाल्मीकिरामायणे सुन्दरकाण्डे कथितम् – मनो हि हेतुस्सर्वेषामिन्द्रियाणां प्रवर्तने। शुभाशुभास्ववस्थासु तच्च मे सुव्यवस्थितम्। जैनदर्शनेऽपि प्रेक्षाध्यानादयः मनोनिग्रहस्य बहवः सन्दर्भाः प्राप्यन्ते यैर्मानसिकेन असंतुलेन संत्रस्तम् मानवमात्रं अनकूलान् दिशानिर्देशान् अधिगन्तुं समर्थो भविष्यति।

Concept of Śrutajñāna

Dharm Chand JAIN

Śrutajñāna is an important knowledge which leads a person to salvation from sorrows. It has been compared with the pure and perfect knowledge (*kevalajñāna*) with a slight difference that *kevalajñāna* is a direct perceptual knowledge, whereas *śrutajñāna* is considered as indirect (*parokṣa*) knowledge (*Gommaṭasāra,* Jīvakāṇḍa, verse 369). Its importance has been mentioned by Kundakunda in *Samayasāra* (1.9-10) and in *Pravacanasāra* (1.33).

It is the second among the five types of knowledge presented in canonical literature as — *matijñāna, śrutajñāna, avadhijñāna, manaḥparyāyajñāna* and *kevalajāna*. In *Tattvārthasūtra* (1.20) it has been mentioned that *śrutajñāna* is preceded by *matijñāna*. *Matijñāna* is defined as that which takes place through the sense organs or mind or by both (*Tattvārthasūtra,* 1.14). The knowledge that occurs through

intellect is also in the category of *matijñāna*. *Śrutajñāna* takes place after *matijñāna* (*Tattvārthasūtra*, 1.20).

Jinabhadra in *Viśeṣāvaśyakabhāṣya* (verse 86) supported it. Generally *śrutajñāna* is defined as scriptural knowledge or verbal knowledge. In the view of Sidhasena Divākar *śrutajñāna* is not the above mentioned *matijñāna* (*Niścayadvātriṁśikā*, 11). Jinabhadra in his *Viśeṣāvaśyakabhāṣya* (verse 86) accepts *śruta* as a kind of *mati*. Upādhyāya Yaśovijaya has given arguments in *Jñānabinduprakaraṇa* to prove the contention of Siddhasena. It is not very much different from *matijñāna* because of verbal application in many forms of *matijñāna*. Verbal application is also available in the knowledge generated through auditory sense organs. Jinabhadra addresses this problem by saying that every verbal knowledge is not a *śrutajñāna*; it is only when it is originated through scriptures, canons or sermons of an authentic teacher, it is called *śrutajñāna*.

Śrutajñāna is of two types *aṅgapraviṣṭa* and *aṅgabāhya*. Again *aṅgapraviṣṭa* is of 12 types and *aṅgabāhya* has many types. In the time of Tīrthaṁkara Pārśvanātha scriptural knowledge was arranged into fourteen *Pūrvas*. According to *Āvaśyakaniryukti*, *Nandisūtra* and *Viśeṣāvaśyakabhāṣya*, it is divided into 14 types as — *akṣaraśruta*, *saṁjñīśruta*, etc.

Actually a soul is *śruta*, but in figurative meaning verbal usage of scriptures is called *śruta* (*Viśeṣāvaśyakabhāṣya*, verse 99 and *Bṛhadvṛtti* on that). *Śrutajñāna* is also twofold, *dravyaśruta* and *bhāvaśruta*. Canonical verbal testimony is *dravyaśruta* and the meaning grasped from it is *bhāvaśruta*. *Bhāvaśruta* is important for the salvation from sorrows and it dose not have an existence separate from a soul. Mostly *bhāvaśruta* takes place through *dravyaśruta*, which includes all the authentic canonical literature; somewhere it may occur directly without *dravyaśruta*.

One question arises here. According to the canonical tradition every living being has at least two knowledges, i.e. *matijñāna* and *śrutajñāna* or in the absence of right view (*samyaktva*) *matyajñāna* and *śruta-ajñāna*. If *śrutajñāna* or *śrutājñāna* is considered as verbal or scriptural knowledge then it never appears in the one-sensed to four-sensed living beings and in some of the five-sensed beings also. A few human beings can have this scriptural *śrutajñāna*, hence Jinabhadra has given a solution to this problem that every living being can have *bhāvaśrutajñāna*. They may bear it even in the absence of *dravyaśrutajñāna*. *Gommaṭasārajīvakāṇḍa* proposes 20 types of *śrutajñāna*

out of which first two are only *bhāvaśrutajñāna* which can exist even in the one-sensed living beings. This knowledge appears after a subsidence-cum-destruction of *śrutajñānāvaraṇa*. *Bhāvaśruta* may have variations in each living being, but if it is looked at with right view then it can lead to the path of salvation from all sorrows. It provides an inner light to a living being for taking decisions and choosing the right action.

In this way this paper aims at:

1. presenting the notion of *śrutajñāna* and its importance in the Śvetāmbara and Digambara literature.
2. differentiating the *śrutajñāna* from the *matijñāna*.
3. discussing various kinds of *śrutajñāna*.
4. exploring the characteristics of *śrutajñāna* other than scriptural or verbal notions.

जैनपरम्परायां राष्ट्रभावनातत्त्वम्

धर्मेन्द्रजैन:

धर्मराष्ट्रयो: अन्योन्याश्रयसम्बन्धो विद्यते। धर्मेण विना राष्ट्रं नास्ति, राष्ट्रं विना धर्मोऽपि नास्ति। धर्मस्य स्थापना, परिपालना साधना च राष्ट्रभावनया सम्यक्तया कर्तुं शक्यते। यो धर्मात्मा वर्तते स तु राष्ट्रवादी भवत्येव। यतोहि राष्ट्रभावना धर्मस्य हृदयमस्ति। यथावलोक्यते यदा यथार्थसाधव:, साधका: धर्मोपासका:, धर्माराधका: वा धर्मं साधयन्ति तदा ते राष्ट्रभावनया समन्विता भवन्ति एव। वस्तुतोऽनेनैव कारणेन जैनपरम्परायां प्रथमशताब्द्यामाचार्यपुष्पदन्त- भूतबलिभ्यां विरचितषट्खण्डागमग्रन्थस्य मङ्गलाचरणे प्रथमपङ्क्तौ णमोकारमन्त्रे 'णमो आयरियाणं, णमो उवज्झायाणं, णमो लोएसव्वसाहूणं' इति पदत्रयमधिकृत्य राष्ट्रभावनोद्घोषिता। आचार्येभ्यो नम: - सर्वाचार्याणां कृते नम:, अत्र आचार्येति पदं व्यापकार्थसूचकं, तदेव णमो उवज्झायाणं उपाध्यायेभ्यो नम: - सर्वाध्यापकेभ्य: पाठकेभ्यो वा नम:, णमो लोए सव्वसाहूणं लोके सर्वसाधुभ्यो नम: - लोकस्थसर्वसाधुजनेभ्यो नम:, अत्रापि 'लोक:, सर्व:' इति शब्दौ राष्ट्रभावनाप्रतिपादकौ स्त:। णमोकारमन्त्रस्य एतेषु पदेषु कस्यापि नाम्न:, जाते: सम्प्रदायस्य वा नामोल्लेखो नास्ति एवमेतस्मिन् मन्त्रे स्पष्टतया राष्ट्रभावना प्रतीयते। राष्ट्रवादी समन्वयभावनया सर्वान् प्रणमति। राष्ट्रभावनाप्रेरितो जन: कस्यचिदपि व्यक्तिविशेषस्य महत्त्व न गणयति। णमोकारमन्त्रोऽयं जैनपरम्परायाम् अतिप्रसिद्धमन्त्रोऽस्ति। जैनश्रावका: (गृहस्था:) साधवश्चानुदिनं णमोकारमन्त्रमेनमनिवार्यरूपेण उच्चारयन्ति जपन्ति च। ते स्वजीवने णमोकारमन्त्रस्य जपध्यानादिमाध्यमेन नित्यशो राष्ट्रभावनां भावयन्ति।

जैनपरम्परायां श्रावका: गृहस्था: मुनयश्च दिवसे त्रिवारमात्मानं ध्यायन्ति तदा राष्ट्रभावसमन्वितया

प्रार्थनया ध्यानमारभन्ते। एतद्विषयकश्लोको दशमशताब्द्या आचार्यामितगति-विरचितसामायिकपाठ उपलभ्यते। यथा –

सत्त्वेषु मैत्रीं गुणिषु प्रमोदं क्लिष्टेषु जीवेषु कृपापरत्वम्।
माध्यस्थभावं विपरीतवृत्तौ सदा ममात्मा विदधातु देव।।

हे परमात्मन्! मम आत्मा सदैव सत्त्वेषु प्राणि-मात्रेषु सर्वजीवेषु मैत्रीं मित्रभावं, गुणिषु गुणयुक्तेषु प्रमोदं प्रसन्नतां, क्लिष्टेषु रोगादियुक्तदु:खिजनेषु कृपापरत्वम् अनुकम्पाभावं, विपरीतवृत्तौ दुष्टजनेषु माध्यस्थभावं तटस्थभावं धारयेत्। श्लोकेऽस्मिन् चतस्र: भावना: उद्भाविता: सन्ति – 1. मैत्रीभावना, 2. प्रमोदभावना, 3. अनुकम्पाभावना, 4. माध्यस्थ्यभावना च। राष्ट्रवादिषु नूनम् एता भावना अनिवार्या भवन्त्येवाथवा एतच्चतुर्भावसमवेतजनो राष्ट्रभावनासम्पृक्तोऽवश्यमेव भवति।

अपि च गृहस्था: मुनयो वा प्रतिदिनं तीर्थङ्कराणाम् अभिषेकपूजनान्ते शान्तिपाठे काभ्याञ्चित् श्लोकाभ्यां राष्ट्रभावनां विभावयन्ति। यथा –

सम्पूजकानां प्रतिपालकानां यतीन्द्रसामान्यतपोधनानाम्।
देशस्य राष्ट्रस्य पुरस्य राज्ञ: करोतु शान्तिं भगवान् जिनेन्द्र:।।6।।

क्षेमं सर्वप्रजानां प्रभवतु बलवान् धार्मिको भूमिपाल:।
काले काले च मेघो विकिरतु सलिलं व्याधयो यान्तु नाशम्।।
दुर्भिक्षं चोरिमारीक्षणमपि जगतां मा स्म भूज्जीवलोके।
जैनेन्द्रं धर्मचक्रं प्रभवतु सततं सर्वसौख्यप्रदायि।।7।।
(आचार्यदेवनन्दि: (पूज्यपाद:) – पञ्चमशताब्दी, शान्तिभक्ति: श्लोक: 6, 7)

जैनपरम्परायां प्राचीनग्रन्थानां मङ्गलाचरणे प्रायश: सार्वभौमदृष्ट्या परमात्मान: स्तुति: कृताऽस्ति। तत्र मङ्गलाचरणे कस्याञ्चिदपि जाते: सम्प्रदायस्य च नामोल्लेखो नास्ति अपितु तत्र सार्वभौमदृष्टि: राष्ट्रभावनैवास्ति। दृष्टान्ते श्लोकोऽयं द्रष्टव्य: –

यस्य स्वयं स्वभावाऽप्तिरभावे कृत्स्नकर्मण:।
तस्मै संज्ञानरूपाय नमोऽस्तु परमात्मने।।

(इष्टोदेश:, श्लोक: 1, आचार्यदेवनन्दि: पूज्यपाद: षष्ठशताब्दी)

श्लोकस्यास्यार्थस्तु स्पष्ट एव। जैनाचारेऽपि राष्ट्रभावना दरीदृश्यते। जैनाचारे यानि व्रतानि विहितानि सन्ति, तानि सर्वाणि राष्ट्रभावनासमन्वितानि सन्ति। यथा – अहिंसाव्रतम्-अहिंसया देशे विदेशे सर्वत्र च शान्ति: स्थाप्यते, न केवलं शान्ति: अपितु अहिंसाभावेन जनजीवनमपि सुष्ठुरीत्या चलति। अचौर्यव्रतम् – राष्ट्रे स्तेयेनाव्यवस्था प्रसरति। तदा जना: सङ्कल्पं विनाप्यचौर्यव्रतं पालयन्ति, तर्हि देशे सुव्यवस्था विश्वासश्च जायेते। प्रकारेणानेन जैनपरम्पराविहितसर्वव्रतेषु राष्ट्रभावना सुघटते एव। जैनपरम्परायां पञ्चमशताब्द्यां विरचिततत्त्वार्थसूत्रग्रन्थे विरुद्धराज्यातिक्रम: कूटलेखक्रियेत्यादय: शब्दा: परस्परोपग्रहोजीवानामिति सूत्रञ्च राष्ट्रभावनां द्योतयति।

जैनसाधवो वर्षाकाले चातुर्मासपर्यन्तमेकस्मिन्नेव स्थले निवसन्ति किन्तु चातुर्मासस्थापनाया: प्राग् राजाज्ञां स्वीकृत्यैव चातुर्मासं स्थापयतीति वर्णनं श्रमणाचारपरकमूलाचारनामाख्यप्राकृतग्रन्थे

प्राप्तेऽत्र राजाज्ञाशब्दोऽपि राष्ट्रभावनां संसूचयति।

जैनपरम्परायां गृहस्थानां श्रावकानां वा कृते दानस्य प्रामुख्यं विद्यते। दानभेदाः चतुर्धा भवन्ति। तद्यथा - आहारदानं, शास्त्रदानम्, औषधदानं, वसतिकादानं/अभयदानं चेति। यत्र यस्यावश्यकता वर्तते तत्र तत्प्रदानं दानं, स्वपरानुग्रहार्थं स्वस्यातिसर्गो दानं वा स्वस्य परस्य च उपकारार्थं धनस्य प्रदानं दानमुच्यते। दानस्य परिभाषायामस्यां परस्येतिशब्दः राष्ट्रस्थेभ्यो जनेभ्यः प्रयुक्तः। बुभुक्षवे भोजदानम् आहारदानं, विद्यार्थिने साधवे च ग्रन्थसमर्पणं शास्त्रदानं, रुग्णाय औषधप्रदानम् ओषधिदानम्, आवासविहीनाय आवासव्यवस्थाकल्पनं वसतिकादानम् अथवा जीवत्राणाय योगदानम् अभयदानं कथ्यते। इत्थं दानेष्वपि राष्ट्रभावना नितरां सिद्ध्यति, यतोहि दानेन राष्ट्राय केनापि प्रकारेण स्वकीययोगदानं भवति। पञ्चदशशताब्द्यां राजस्थानस्थमेवाडप्रान्ते महाराणाप्रतापराज्यकाले सङ्कटसमये भामाशाहेन (जैनगृहस्थेन) जैनदानवीरः मेवाडसंरक्षणार्थं स्वकीयसर्ववित्तं महारणाप्रतापाय दत्तम्। अत्रापि भामाशाहस्य राष्ट्रभावना लक्ष्यतेत्र गुर्जरराज्ये द्वादशशताब्द्यामाचार्यहेमचन्द्रोऽपि कुमारपालराज्ये सोमनाथमन्दिरे महादेवस्तोत्र-रचनाकाले राष्ट्रभावनया प्रेरितो भूत्वा सर्वदेवनमस्कारात्मकं मङ्गलाचरणमाचचार। तन्मङ्गलाचरणमिदमस्ति -

> भवबीजाङ्कुरजनना रागाद्याः क्षयमुपागता यस्य।
> ब्रह्मा वा विष्णुर्वा हरो जिनो वा नमस्तस्मै।।

'अहं हेमचन्द्राचार्यः सर्वदेवेभ्यः नमस्करोमि ब्रह्माणं विष्णुं हरं जिनं वा'। एतादृशया भावनया सर्वधर्मसमन्वयः प्रस्फुटति। भारतीयस्वतन्त्रतासङ्ग्रामेऽपि नैकोः जैनगृहस्थाः धर्मपतङ्गाः (शहीदाः इति) बभूवु इत्यस्मिन् विषये स्वतन्त्ररूपेण डॉ० कपूरचन्दजैनमहाभागेन "स्वतन्त्रतासङ्ग्राम में जैनों का योगदान" इति पुस्तकं विरचितं प्रकाशितञ्चापि।

एवं जैनशास्त्रान्तर्गतमङ्गलाचरणेषु, जैनाचारग्रन्थेषु, अध्यात्मशास्त्रेषु, ध्यानग्रन्थेषु, भारतीयस्वतन्त्रतासङ्ग्रामे वर्तमानकालीनजैनसाधुजीवने चापि जैनपरम्परायां सर्वत्र राष्ट्रभावनातत्त्वं समुपलभ्यते।

जैनदर्शने शब्दस्य पौद्गलिकत्व-प्रतिपादनम्

कमलेशकुमारजैनः

शब्दविषयकं चिन्तनं भारतीयशब्दशास्त्रस्य दर्शनशास्त्रस्य च प्रमुखं प्रतिपाद्यम्। शब्दः अर्थश्च किमस्ति? शब्दार्थयोः कोऽपि सम्बन्धः वर्तते न वा? शब्दार्थौ नित्यौ अनित्यौ वा? नित्यश्चेत् तर्हि किमनयोः स्वरूपम्? अनित्यश्चेत् तर्हि किं तयोः स्वरूपम्? अर्थतत्त्वस्य ज्ञानं कथं कस्माच्च भवति? अर्थतत्त्वस्य निर्णयः केन प्रकारेण, कैः साधनैश्च क्रियते, इत्यादिप्रश्नानां चर्चा समाधानञ्च व्याकरणशास्त्रे तु प्राप्यते एव, दर्शनशास्त्रेऽपि एतादृशी चर्चा दरीदृश्यते। वस्तुतः शब्दविषयिणी चर्चा प्राचीनकालादेव शब्दशास्त्रिणां दार्शनिकानाञ्च कृते विचारविमर्शस्य विषयो वर्तते। जैनदार्शनिकैरपि शब्दविषये, अर्थविषये, शब्दार्थविषये च विस्तृता चर्चा विभिन्नग्रन्थेषु कृता वर्तते। यतो हि प्रमोत्पत्तेः प्रधानं साधनं शब्द एव भवति, नान्यत्। एवं शब्दस्वरूपविषये विचार-विमर्शः भारतीयदर्शनशास्त्राणां प्रमुखमङ्गम्।

शब्दस्य स्वरूपम्

जैनदर्शने शब्दः पुद्गलस्य पर्यायः रूपान्तरं वा स्वीकृतम्। शब्दस्योत्पत्तिः स्कन्धात् भवति। परमाणूनां बन्धः स्कन्धः कथ्यते। स्कन्धेषु परस्परसंघर्षणे शब्दस्योत्पत्तिर्जायते। यतो हि लोकेऽस्मिन् पुद्गलरूपातिसूक्ष्ममव्याहतशब्दवर्गणानां सर्वत्र सद्भावो विद्यते। यथोक्तं कुन्दकुन्दाचार्येण विरचिते पञ्चास्तिकाये –

सद्दो खंधप्पभवो खंधो परमाणु संग संघादो।
पुट्ठेसु तेसु जायदि सद्दो उप्पादिगो णियमा।।

अनया गाथया स्पष्टं भवति यत् शब्दः पुद्गलस्य पर्यायो वर्तते, अत एव पुद्गलस्वरूपः भवति, अस्योत्पत्तिः स्कन्धानां परस्परसंघर्षणाद् भवति।

तत्र पुद्गलश्चतुर्विधो भवति–रूप–रस–गन्ध–स्पर्शभेदात्। शब्दः स्पर्शगुणस्य विकारादुत्पद्यते। पुद्गलरूपभाषावर्गणा तु पौद्गलिकासु भाषावर्गणासु पुद्गलस्य रूपादिचत्वारोपि गुणाः भवन्त्येव, तथापि स्पर्शगुणस्य परिवर्तनात् शब्दोत्पत्तिर्जायते। इदमेव कारणं यत् शब्दः कर्णेन्द्रियेण सह स्पर्शे सति अर्थबोधस्य कारणं भवति।

आधुनिकविज्ञानेनापि ध्वनेरुत्पत्तिक्रियाविषये या प्रक्रिया प्रस्तुतीकृता वर्तते, तयापि उपर्युक्तस्य कथनस्य पुष्टिर्भवति। आधुनिकवैज्ञानिकमतानुसारं, ध्वनिरुत्पतौ कम्पनं प्रमुखं कारणम्। कम्पनमिदं स्पर्शगुणे परिवर्तनादेव सम्भवति।

शब्दस्य नित्यानित्यत्वम्

मीमांसकमते शब्दो नित्यः स्वीकृतः। यतो हि नित्यशब्दद्वारा अर्थबोधो भवति।

पतञ्जलिना ऋलृक् सूत्रस्य व्याख्यायां जाति–गुण–क्रिया–यदृच्छाशब्दानां विवेचनं क्रमशः नित्य–सूक्ष्माप्रत्यक्ष–अव्यवहार्यस्वानुभूतिसंवेद्य–लोकव्यवहारहेतुरूपेण कृतम्।

कैयटेनापि एक एव यदृच्छाशब्दः स्वीकृतः तथा यदृच्छाशब्दोऽपि माया–अविद्या–अज्ञानस्य प्रपञ्चेति प्रतिपादितम्।

न्यायवैशेषिकाः शब्दमनित्यं स्वीकुर्वन्ति। तेषां मतानुसारम् उत्पत्तेः तृतीयक्षणे शब्दस्य ध्वंसो भवति। शब्द आकाशस्य गुणविशेषो वर्तते (शब्दगुणकमाकाशमिति)। लौकिकव्यवहारे वर्णाद् भिन्नं नादध्वनिरेव शब्द इति कथ्यते। बौद्धमते शब्दः अपोहरूपो वर्तत इति स्वीकृत्य अनित्यरूपः विवेचितः।

प्रभाकरमतानुसारेण शब्दो द्विविधः – ध्वनिरूपः वर्णरूपश्च। द्वावपि आकाशस्य गुणः। अनयोरनित्यो ध्वन्यात्मकशब्दः, वर्णात्मकस्तु नित्यः।

जैनदर्शने विभिन्नदार्शनिकमतानां समीक्षणपूर्वकं शब्दस्य नित्यानित्यात्मकत्वं स्वीकृतम्। यतो हि जैनदर्शने विचारस्य द्वे पद्धती विद्येते – द्रव्यार्थिका द्रव्यदृष्टिर्वा, पर्यायार्थिका पर्यायदृष्टिर्वा। द्रव्यदृष्ट्या शब्दः कथञ्चित् नित्यो भवति, यतो हि द्रव्यरूपशब्दः सर्वदैव तिष्ठति। पर्यायदृष्ट्या शब्दः कथञ्चित् अनित्यो भवति, यतो हि शब्दोच्चारणे सति अथवा शब्दोच्चारणानन्तरं नष्टो भवति।

शब्दस्य अर्थप्रतिपत्तिः (ज्ञानम्)

जैनदार्शनिकैः अर्थे वाच्यरूपा शब्दे च वाचकरूपा एका स्वाभाविकयोग्यता स्वीकृता। अनया सहजयोग्यतया संकेतवशात् शब्दो यथार्थं बोधयति। यथोक्तं माणिक्यनन्दिना- सहजयोग्यतासंकेतवशाद्धि शब्दादयो वस्तुप्रतिपत्तिहेतवः। विषयेऽस्मिन् मीमांसकानामाक्षेप-निराकरणमपि प्रभाचन्द्रप्रभृतिजैनदार्शनिकैर्युक्तिपूर्वकं कृतम्।

भर्तृहरिणा स्वकीये वाक्यपदीये शब्दार्थयोर्विभिन्नशक्तीनां निरूपणं कृतम्। परं प्रभाचन्द्रेण प्रमेयकमलमार्तण्डे शब्दार्थयोः स्वाभाविकयोग्यतायाः निरूपणं कृत्वा भर्तृहरेः मतं बहुधा समीक्षितम्।

शब्दार्थसम्बन्धः

जैनदर्शनं शब्दार्थयोः तादात्म्यसम्बन्धं स्वीकरोति। मतेऽस्मिन् सम्बन्धोऽयं स्वाभाविकः तथा च कथञ्चिद् नित्यानित्यात्मकः स्वीकृतः। अनयोः प्रतिपाद्य-प्रतिपादकशक्तिर्विद्यते। अस्मिन् प्रसंगे प्रभाचन्द्रादिजैनदार्शनिकैः नित्यसम्बन्धस्य, अनित्यसम्बन्धस्य, सम्बन्धाभावस्य च प्रबलं समीक्षणं कृतम्।

शब्दस्य भेदाः

शब्दस्य द्वौ मुख्यभेदौ स्तः - भाषा अभाषाश्च। भाषारूपशब्दोऽपि द्विप्रकारको भवति – अक्षररूपोऽनक्षररूपश्च। पुनरभाषारूपशब्दोऽपि द्विविधः - प्रायोगिकः स्वाभाविकश्च। प्रायोगिकः पुनः चतुर्विधः-तत-वितत-घन-सुषिरभेदात्।

उपसंहारः

इत्थं जैनदर्शने शब्दस्य महत्त्वपूर्णं स्थानं वर्तते। यतो हि शब्देन विना प्रमा (ज्ञानं) न सम्भवति तथा प्रमां विना सर्वज्ञवचनानामप्रामाण्यप्रसंगः तथा सर्वज्ञवचनानामाप्रामाण्याद् आगमस्याप्रामाण्यं तिष्ठति। देवनन्दिना पूज्यपादेन सिद्धिरनेकान्ताद् इत्यनेन सूत्रेण शब्दानां सिद्धिर्निष्पत्तिर्ज्ञप्तिर्वा अनेकान्ताद् भवति, इति प्रतिपादितम्। यतो हि प्रत्येकस्मिन् शब्दे अस्तित्व-नास्तित्व, नित्यानित्यत्व, विशेषणं-विशेष्यत्वादयः परस्परविरुद्धधर्माधर्मौ प्राप्येते।

एवं जैनदर्शने शब्दगुणकमाकाशमिति समीक्षणपूर्वकं शब्दस्य पौद्गलिकत्वं स्वीकृत्य शब्दार्थयोः कथञ्चित् तादात्म्यसम्बन्धः स्वीकृत इति।

Theory of Matter in Jaina Philosophy

Sapna JAIN

Jaina philosophy accepts the existence of six ultimate realities as under: 1. *Jīvāstikāya* 2. *Dharmāstikāya* 3. *Adharmāstikāya* 4. *Ākāśāstikāya* 5. *Pudgalāstikāya* 6. *Kāla* (time). In these six realities, matter is called *pudgala*. *Pud* means to combine and *gala* means to separate. The basic meaning of the word *pudgala* is that 'which undergoes modifications

by combination and separation'. According to Jaina philosophy *pudgalāstikāya* is perceivable by senses by virtue of possessing sensible qualities — five colours, five tastes, two odours and eight touches. The *pudgala,* one of the five *astikāyas*, possesses form and is perceivable by the senses. From different points of view matter is defined as under:

1. Substantially matter is infinite in number measurement.
2. Spatially matter fills the whole of the active universe (*loka*).
3. Temporally matter is eternal, i.e. without a beginning and without an end.
4. Qualitatively matter possesses colour, taste, odour and touch.
5. Interactionwise matter is capable of being absorbed and assimilated by *jīva* (psychic order of existence).

The whole material universe is composed of the ultimate elementary particles called *paramāṇus*. Elementary particles combine together and produce composite material aggregate called *skandha*. From this point of view the matter falls into two classifications : 1. *paramāṇu* 2. *skandha*. Matter can be classified into three types from the aspect of the cause of transformation: 1. *prayoga pariṇata* 2. *miśra pariṇata* 3. *visrasā pariṇata.* From the constitutional aspect matter can be classified into four types : 1. *Skandha* 2. *Skandha-deśa* 3. *Skandha-pradeśa* 4. *Paramāṇu*. From the point of view of size, matter is divided into six classes: 1. *Sthūla-sthūla* (or *bādara-bādara*) means very gross. 2. *Sthūla* (or *bādara*) means gross. 3. *Sthūla-sūkṣma* or (*bādara-sūkṣma*) means gross fine. 4. *Sūkṣma-sthūla* means fine gross. 5. *Sūkṣma* means fine. 6. *Sūkṣma-Sūkṣma* means very fine. Beginning from *paramāṇu vargaṇā* and ending with the *acitta mahāskandha vargaṇā,* there are infinite number of groups of matter. Material universe consisting of solids, liquids and gases, atoms and molecules, light and darkness, sounds and shadows, is therefore, infinitely infinite. This paper will highlight the nature and infinite varieties of matter which are participate in the making a material universe.

Piety, Laity and Royalty in Early Medieval India
Narratives from the Jaina Sanskrit Tradition

Shalin JAIN

This paper focuses on the Sanskrit literary and epigraphical sources to argue about interactions, negotiations and coexistence of the Jaina

community *vis-à-vis* early medieval state. The hagiographical literature as well as the inscriptional data clearly establish the space of Jaina activities. The Sanskrit textual tradition clearly indicates how Jainas being the part of public sphere responded to and appropriated with new political circumstances. These sources also describe the power relations of their period and justify actions of the community leaders in a new changing context, i.e. interface with the sultans of Delhi. Various events described in the Jaina sources include pilgrimage, installation of idols, building and renovation of temples and the meetings of the Jaina pontiffs with the rulers. Presence of inscriptions and writing of religious texts in Rajasthan and Gujarat on a very large scale clearly establish that this region was the hub of the Jaina religious activities. Their urban roots clearly come out in a considerable literature of the Sanskrit language. The economic strength and non-violent ethos of the Jaina community facilitated its interaction with the rulers and ensured its participation in the governance as well. Due to the nature of their professions Jainas could emerge as an established urban social group, to become one of the most prospective social groups having interface with the ruling culture of the time. Here one has to focus on regional patterns. In all, an analysis of the Sanskrit sources establishes that the Jaina community in early-medieval India was attempting to deal with the larger challenges and assert its influence amidst political complexities. The Jaina elite reconstituted their religious and social authority through temple building and pilgrimages. In this process, literary and religious texts glorified the significance of the community networks and its patronage, both within local and larger communities. No doubt that dominant moral mechanisms controlled and guided the functioning of Jaina *saṁgha*s yet the local role of the *gaccha*s and temples (*jinālaya*s) and moving ascetics in conjunction with laity was very significant. In their attempt to gain legitimacy in the materialistic world sometimes to the extent of their literary influence on the rulers as well, Jaina Sanskrit sources not only reflect the social and sectarian conditions of the Jainas but also provide details of the contemporary social and political milieu.

Saptabhaṅgī-Naya

Dibanshu KUMAR

There are 24 *tīrthaṁkara*s who are known as the founding fathers of

Jainism. Vardhamāna or Mahāvīra is regarded as the last protagonist of Jaina-religion. The Jainas are atheists. They worship the philosophy of *tīrthaṁkaras*. They were completely free and before the attainment of salvation (*mokṣa*) they were also under bondage. But they became free, omniscient, seasoned, omnipotent and blessed by dint of their hard worship. Only the 'Kevalī' can perceive the infinite knowledge. But a general man sees any object in the outer form. So he does not know the inner reality. In occidental philosophy the judgement is divided into two parts, i.e., affirmative and negative. But the Jaina believe in seven kinds of judgement. Including *astivacaka* and *nāstivacaka*. This is known as 'Saptabhaṅgī-Naya'.

All the judgements of any subject cannot be true altogether. Its reality depends on its *naya*. So the reality depends in accordance with its thinking because all the thinkings and judgements are not completely true. They are partially true. So the Jaina philosophers add 'seven *nayas*' with *syāt* to show to what extent statements are partially or impartially true.

The real problem according to this philosophy is that we forget or overlook the philosophy of *naya* and stick to our own judgement. It is an irony that everybody thinks that his thinking is right but it is like the story of some blind men who wanted to judge the shape of an elephant. By touching the different parts of the elephant's body, they argue their own views about the elephant. So every blind man thinks that he is right and the others are wrong. This is due to superficial knowledge. Until and unless we go deeper and deeper into the subject matter, we cannot trace out the reality. So the outer perception is not the true yardstick of any judgement. The categories under Saptabhaṅgī-philosophy are as follows:

1. स्यादस्ति।
2. स्यान्नास्ति।
3. स्यादस्ति च नास्ति च।
4. स्यादव्यक्तम्।
5. स्यादस्ति च अव्यक्तम्।
6. स्यान्नास्ति च अव्यक्तम्।
7. स्यादस्ति च नास्ति च अव्यक्तम् च।

Keeping in mind all the Eastern and the Western philosophies, the Saptabhaṅgī accept that all philosophies are true. They do not reject any dogma outrightly. They think that all the judgements may or may not be rejected on the basis of certain points. Therefore they point to the fallacy of exclusive particularity. Of late some American

neo-realist philosophers have vehemently criticised the fallacy of 'exclusive particularity'. So, to come out from the Eastern and Western contradictions, the Jainas have evolved the new philosophy which is known as 'Saptabhaṅgī-Naya'.

जैनदर्शने प्रमाणविचारः

कुलदीपकुमारः

प्रमाणं दार्शनिकजगतो महत्त्वपूर्णविषयोऽस्ति। मानवः सर्वदा ज्ञानप्रास्त्यर्थं यतते। ज्ञानप्राप्तेर्यत्साधनं तत्प्रमाणमिति सर्वेषां दार्शनिकानामैकमत्यम्। तत्रापि यथार्थानुभवसाधनमेव प्रमाणम्।

न्यायमते ज्ञानस्य करणमिन्द्रियार्थसन्निकर्षः। तस्मात् तन्मते इन्द्रियसन्निकर्ष एव प्रमाणम्। मीमांसका ज्ञातृव्यापारमेव प्रमाणं स्वीकुर्वन्ति। यतः तेनैव हि पदार्थानां ज्ञानं भवति। साङ्ख्यदर्शने इन्द्रियवृत्तिरेव प्रमाणम्।

जैनदर्शने तु सम्यग्ज्ञानं प्रमाणमिति स्वीक्रियते। एतदनुसारं ज्ञानमेव ज्ञानस्य निकटतमं साधनम्। मतमिदम् आचार्योमास्वातिभिः प्रतिष्ठापितमिति प्रतीयते। तत्त्वार्थसूत्रग्रन्थे प्रतिपादितं यत् – मतिश्रुतावधिमनःपर्यययकेवलानि ज्ञानम्। तत् प्रमाणे आद्ये परोक्षम्। प्रत्यक्षमन्यत् इति। तथा च मति-श्रुत-अवधि-मनःपर्याय-केवलज्ञानं चैतानि पञ्च ज्ञानानि सन्ति। तत्र आद्यज्ञानद्वयं मनसः सहयोगेन भवतीति परोक्षं प्रमाणम्। अवशिष्टं त्रयं तु ज्ञानम् आत्मनः साहाय्येन भवतीति प्रत्यक्षं तत्।

अन्येऽपि जैनदार्शनिकाः प्रमाणस्य विविधाः परिभाषा अकुर्वन्। तथापि सर्वासां तात्पर्यं त्वेकमेव। तथा हि –

प्रमाणं स्वपराभासि ज्ञानं बाधविवर्जितम् - इति न्यायावतारग्रन्थे प्रमाणस्य लक्षणं प्रतिपादितम्। तत्र स्वावभासि ज्ञानं स्वज्ञानम्। परावभासि ज्ञानं पराभासिज्ञानं यत् पदार्थविषयकम्। संशयविपर्ययानध्यवसायरहितं ज्ञानं बाधविवर्जितम्।

समन्तभद्राचार्येण स्वकीये बृहत्स्वयम्भूस्तोत्रे निरूपितं यत् - स्वपरावभासकं यथा प्रमाणं भुवि बुद्धिलक्षणम् इति। एवमेव अष्टशतीग्रन्थे अकलङ्काचार्यैः वर्णितं यत् - प्रमाणमविसंवादिज्ञानमनधिगतार्थलक्षणत्वात् इति। अत्र अज्ञातार्थज्ञापकत्वं विशेषः पूर्वलक्षणेभ्यः। परीक्षामुखसूत्रे आचार्यः माणिक्यनन्दी न्यरूपयत् यथा – स्वापूर्वार्थव्यवसायात्मकं ज्ञानं प्रमाणम् इति।

जैनदर्शनानुसारं प्रमाणं द्विविधं – प्रत्यक्षं परोक्षं चेति।

प्रति - उपसर्गपूर्वकादक्षधातोः प्रत्यक्षशब्दो निष्पन्नः। अस्य जीव इन्द्रियाणि चेति अर्थद्वयम्। किन्तु जैनदर्शन अक्षशब्दस्य आत्मा इत्यर्थं स्वीकृत्य व्युत्पत्तिः प्रदर्शिता। तथा हि – अक्ष्णोति व्याप्नोति जानातीत्यक्ष आत्मा इति।

न्यायादीपिकायां प्रत्यक्षप्रमाणस्य लक्षणं – विशदप्रतिभासं प्रत्यक्षम् इति निरूपितम्। विशदं - स्पष्टम्। तदुक्तं परीक्षामुखसूत्रे – प्रतीत्यन्तराव्यवधानेन विशेषवत्तया वा प्रतिभासनं वैशद्यम् इति। किञ्चोक्तं प्रमाणमीमांसायां यत् – प्रमाणान्तरानवेक्ष्येदन्तया प्रतिभासो वा वैशद्यम् इति।

इदं च प्रत्यक्षप्रमाणं पुनर्द्विविधम्। सांव्यवहारिकप्रत्यक्षं, पारमार्थिकप्रत्यक्षं चेति। तत्र सांव्यवहारिकम् इन्द्रियप्रत्यक्षं, पारमार्थिकं च अतीन्द्रियप्रत्यक्षम्। तदुक्तं परीक्षामुखसूत्रे यत् - इन्द्रियानिन्द्रियनिमित्तंदेशतः सांव्यवहारिकम् इति। अस्य पुनः सांव्यवहारिकप्रत्यक्षस्य चत्वारो भेदाः - अवग्रहः, ईहा, अवायः, धारणा चेति। पारमार्थिकप्रत्यक्षस्य विकलं सकलं चेति भेदद्वयम्। तत्र कतिपयविषयानेव यद्विषयीकरोति तद् विकलम्। द्रव्याणां सकलपर्यायविषयकं ज्ञानं सकलपारमार्थिकम्। तत् केवलज्ञानमात्रं भवति। तदुक्तं न्यायदीपिकायां यत् - तच्च घातिसङ्घातनिरवशेषघातनसमुन्मीलितं केवलज्ञानमेव इति। धवला पुस्तकेऽपि - केवलणाणमेयविधं कम्मक्खएण उप्पज्जमाणत्तादों - इति निरूपितम्। यस्य ज्ञानस्य सर्वाणि द्रव्याणि, तेषां सर्वे पर्यायाः प्रत्यक्षतया विषयाः तत् केवलज्ञानम् इति तस्य अर्थः। अपि चोक्तं तत्त्वार्थसूत्रे यत् - सर्वद्रव्यपर्यायेषु केवलस्य इति। आचार्यहेमचन्द्रेणापि - तत् सर्वथावरणविलये चेतनस्य स्वरूपाविर्भावो मुख्यं केवलमिति केवलज्ञानं निरूपितम्।

Evolving Patterns in Jaina Narrative Literature
Stylistic and Structural Influence of Medieval Theatre on Storytelling

Basile LECLÈRE

Among the wide corpus of Jaina narrative literature stand many stories which, on account of their popularity, have been reused from centuries to centuries, be they integrated in the frame of larger stories like the biographies of Jaina holy men or collected in the so-called treasuries of stories. If the evolution of some of these tales regarding their style and contents has been already studied, scholars have mainly focused on their narrative versions and rather neglected their adaptations in other literary genres. For instance, H.C. Bhayani devoted a paper to the evolution of the story of Sanatkumāra in a dozen narrative works ranging from Saṁghadāsa's *Vāsudevahiṇḍī* (fifth century), to Hemacandra's *Triṣaṣṭiśalākā-puruṣacarita* (twelfth century), but did not pay attention to the *Vilāsavatī* (twelfth century), a dramatic adaptation by one of Hemacandra's pupils named Devacandra. Yet the genuine plots that Jaina medieval dramatists from the twelfth and thirteenth centuries derived from traditional stories they found either in the two great epics, the Hindu Purāṇas or the Jaina Siddhāntas might have influenced the later narrative rewritings by Jaina monks. The present paper seeks to check the impact of theatre on the style and structure of storytelling by comparing a few medieval Jaina plays with the preceding and following narrative versions of the stories

which inspired their authors. Moreover, if the plays under study prove to have had a significant influence on the writers of the later period, they could afford a further argument for sustaining the hypothesis that theatre continued to be staged during medieval times. Indeed, it would be likely that the later Jaina compilers of stories retained some of the innovations devised by the Jaina medieval dramatists in the plots not only because they found them interesting while reading the text, but also because they were impressed by its performance.

Uniqueness in Commonality
A Critical Examination of the Motivation for Precepts in Early Jaina and Buddhist Monastic Texts

Claire MAES

As is well known the earliest Western Indological discourse on Jainism greatly emphasized the supposed similarity between the Jaina and Buddhist traditions to the extent that the view that Jainism originated out of a schismatic movement within Buddhism was generally accepted among scholars. In the historic argumentation of Hermann Jacobi that established the authentic origination of Jainism, considerable attention was equally devoted to the common features between the two traditions. Jacobi pointed out that many of the similarities that had led scholars to the conclusion that Jainism had arisen out of Buddhism could in fact also be encountered in the Brāhmanical tradition. Jacobi went on to suggest that the commonality of various precepts between the traditions did not indicate that Jainism 'borrowed' from Buddhism, but rather that the Jaina ascetic community 'imitated' the practices of the Brāhmanic ascetics (*saṁnyāsin*), describing the latter as constituting the 'much older and more respected model'.

Jacobi's examination of the common features between the three śramaṇic communities, became formative for the way subsequent comparative studies dealt with identical practices of the early śramaṇic traditions. Corresponding practices were found to reflect the common ascetic substratum from which they developed and as such did not constitute the real 'original' or 'genuine' elements of the religious community. Indeed, the scholarly opinion that when the corresponding practices are removed, only then the unique characteristics and realizations of the śramaṇic community will come to the foreground, is still widely adhered to. This approach rightly stresses the mutual

influence the early śramaṇic communities exerted upon one another, but neglects the fact that the way in which the community justifies the necessity to adopt a precept is distinct and unique. In other words, the distinctiveness of an ascetic community does not only lie in the precepts that are not found elsewhere, but also in the way in which it appropriates a widespread custom. In this paper I will critically examine a few precepts common to early Jaina and Buddhist monastic texts. In this examination I will give due attention to the manner in which the Jaina and Buddhist tradition each motivate the necessity for adopting the precept. This paper will throw new light on the construction of the early Jaina and Buddhist identities, arguing that the distinctive features of the traditions can be perceived in the mode in which they appropriate an already well-established ascetic custom and clothe it in a typical Jaina or Buddhist garb.

Non-violence and World Peace of Mahāvīra

Rajnish SHUKLA

All the great philosophies of the world have given prominence to non-violence but for the Jaina philosophy non-violence is a core element, or in other words in its broad perspective or dimension it covers all *vratas* such as *truth, non-stealing, brahmacarya* and *aparigraha,* etc. Non-violence is the basic element of the religion and truth, etc. are its other dimensions. Therefore a great *ācārya* of Jaina philosophy said *avasesaa tassa rakhttha*. The remaining all other *vratas* are meant to protect non-violence, as a locker is required for the safety of money. Money can't be secured without it, in the same manner, the other *vratas* are required to protect non-violence. Essential is that the other *vratas* in addition to non-violence do supplement the elements of non-violence. The other essential *vratas* stated above can never exist separately and therefore non-violence remains protected by Bhagavatī.

While explaining non-violence Lord Mahāvīra said — do not kill living creatures, do not harass them, do not make them dependent, do not make them grieve nor should they be troubled mentally. Because the entire living objects want to survive, nobody wants to die. Life is precious for everyone. There is no distinction among souls. Nothing is superior to non-violence. As anxious people require safe refuge, hungry require food, thirsty require water, birds require sky, patients require medicines, likewise the living require non-violence.

Even in that time non-violent measures taken have been successful in resolving international disputes. The United Nations that has resolved several disputes through bilateral accords has proved this correct by its efforts. Hence, the initial steps to resolve any disputes, conflicts, and disorders are — understanding, mitigation and dialogue or talks. There are two great benefits of mutual accord or talks; firstly the dispute is not carried forward resulting in prevention of mental violence and both the parties resort to an internal peace process, secondly prevention of wasteful expenditure incurred on litigation and other unwarranted tension and trouble.

In this scientific era only non-violence can win over the nuclear weapons. It only can change the heart of the countries possessing atom bombs. Only non-violence can remove the unconventional and ill-effects of violence influenced by the modern science and it only can build a new society for peace and prosperity.

In the present era, in order to bring about world peace through non-violence, the principles of Bhagavān Mahāvīra are relatively more important and significant than ever before and can play a vital role in this process. They are:

1. Establishment of world friendship and world peace through non-violence and disarmament. A social system, which has no place for exploitation and violence.
2. A realistic socialism based on control and non-acceptance.
3. Establishment of harmony among the people of various religions, sects, political parties and sections of society based on the principles of Anekāntavāda or Syādvāda.
4. Attainment of mental peace through spiritual development based on the practice of affection-hatredless equality.

जैनदर्शने प्रमाणस्वरूपम्

प्रमोदकुमारसिंहः

प्रमाणशब्दस्य व्युत्पत्तिलभ्यार्थोऽस्ति - प्रमीयते येन तत्प्रमाणम्। तात्पर्यमस्ति यद् येन पदार्थानां ज्ञानं भवति तत् प्रमाणं कथ्यते। प्रमाणस्वरूपं विभिन्नदर्शनेषु भिन्नं भिन्नमस्ति। जैनदर्शनेऽपि प्रमाणस्य स्वरूपं प्रतिपादितम्। सर्वप्रथमं जैनदर्शने प्रमाणलक्षणं आचार्यसमन्तभद्रः कृतवान्। स आप्तमीमांसानामके ग्रन्थे प्रमाणस्य लक्षणमेवं दत्तवान् -

तत्त्वज्ञानं प्रमाणं ते युगपत्सर्वभासनम्।
क्रमभावि च यज्ज्ञानं स्याद्वादनयसंस्कृतम्।।
– *आप्तमीमांसा*, कारिका १०१

तस्य मतानुसारेण तत्त्वस्य यथार्थज्ञानमेव प्रमाणमस्ति। तत्त्वस्य यथार्थज्ञानं तस्यानुसारेण स्याद्वादनयसंस्कृतमस्ति। तदनन्तरमाचार्यप्रवरेण सिद्धसेनेन स्वकीये ग्रन्थे न्यायावतारेऽस्मिन् प्रमाणलक्षणे 'बाधवर्जितमिति' पदं योजयित्वा प्रमाणस्य लक्षणमेतत्कृतम् – प्रमाणं स्वपरावभासि ज्ञानं बाधवर्जितम्। तस्यानुसारेण स्वापरावभासको बाधिवर्जितश्च ज्ञानं प्रमाणमस्ति। तत आचार्यकलङ्कदेवेन प्रमाणलक्षणे अविसंवाद्यनधिगतार्थग्राह्यौ पदौ योजयित्वा प्रमाणस्वरूपं व्यवस्थितं कृतम् – प्रमाणमविसंवादिज्ञानमनधिगमलक्षणत्वात्। तदनन्तरमाचार्यविद्यानन्दः प्रमाणपरीक्षानामके महत्त्वपूर्णे ग्रन्थे सम्यग्ज्ञानमेव प्रमाणमुक्त्वा प्रमाणं स्वार्थव्यवसायात्मकं सिद्धो कृतवान् – सम्यग्ज्ञानं प्रमाणम्। स्वार्थव्यवसायात्मकंसम्यग्ज्ञानं सम्यग्ज्ञानत्वात्।

जैनदर्शने प्रमाणस्यातिप्रसिद्धरूपं माणिक्यनन्दिविरचिते परीक्षामुखनामके ग्रन्थे प्राप्तं भवति – स्वापूर्वार्थव्यवसायात्मं ज्ञानं प्रमाणम्। माणिक्यनन्देः पश्चात् प्रायः सर्वे आचार्याः तस्य प्रमाणलक्षणमाश्रयेण स्वकीयस्य प्रमाणलक्षणं प्रतिपादितम्। माणिक्यनन्देः प्रमाणलक्षणमाधारेण-प्रभाचन्द्रन्यायाचार्यः प्रमाणस्य सर्वाधिकं व्यवस्थितं लक्षणं स्वकीयेऽतिप्रसिद्धे प्रमेयकमलमार्त्तण्ड-नामके ग्रन्थे कृतवान्। तस्यानुसारेण स्वस्य अपूर्वार्थस्य च निश्चयात्मकं ज्ञानमेव प्रमाणमस्ति –

स्वापूर्वार्थव्यवसायात्मकं ज्ञानं प्रमाणम्।

अस्मिन् प्रमाणलक्षणे प्रमाणस्य पञ्चविशेषणानि सन्ति – स्वं, अपूर्वं, अर्थं, व्यावसायात्मकं, ज्ञानञ्च। एवञ्च सर्वाणि विशेषणानि सार्थकानि सन्ति। एतेषां विशेषणानां सम्यग्विवेचनं निबन्धेऽस्मिन् करिष्यामि।

निष्कर्षतया कथयितुं शक्यते यदविसंवादिसम्यग्ज्ञानमेव प्रमाणाम् जैनदर्शने। अज्ञानरूपसन्निकर्षादयः प्रमाणं न सन्ति। यथा ज्ञानस्य स्वसंवेदिभवितव्यमावश्यकमस्ति तथैव प्रमाणस्य निश्चयात्मकमप्यावश्यकम्।

Competing World Views

Perspectivism and Polemics in the Satyaśāsanaparīkṣā

Himal TRIKHA

Jaina authors use a pluralistic epistemological model as a tool to claim the superiority of the Jainism over the other schools of Indian thought. In this article the general tendency of the Jainas' epistemic pluralism is discussed and it is shown how the Digambara Jaina Vidyānandin tries to establish the Jainas' pluralism on rational grounds by identifying erroneous epistemic alternatives through methodological falsification.

खण्डः ११

दर्शनानि

Section XI

Philosophies

Conveners

- Kamleswar Bhattacharya
- Oscar Pujol
- Godabarisha Mishra

Different Voices of Śaṅkara

Ivan ANDRIJANIC

This presentation will explore Śaṅkara's interpretation of some of the Upaniṣadic passages in his *Brahmasūtra-Bhāṣya* and his interpretation of the same passages in his commentary/*bhāṣya*s on the Upaniṣads. As the treatment of Upaniṣadic passages in *Brahma-Sūtra* and *Brahmasūtra-Bhāṣya* is extensive, the paper will be focused mostly on the selected parts of the first *adhyāya* of *BS* (and *BSBh*) and on *BS* (and *BSBh*) 3.3, the two representative chapters, both of them dealing directly with Upaniṣadic interpretation. In the first chapter of the *BS* (called *samanvaya* or conciliation) Upaniṣadic passages are examined and interpreted in order to show that they are speaking about the highest *Brahman*. In *BS* and *BSBh* 3.3, different methods of interpretation are employed in order to determine whether similar passages in different Upaniṣads are the same in order to be combined for the purpose of meditation. Śaṅkara's Upaniṣadic interpretations in *BSBh* will be compared with his interpretations of the same passages in his *bhāṣya*s on the Upaniṣads. As there are some differences in Upaniṣadic interpretation between Śaṅkara's *BSBh* and his Upaniṣadic *bhāṣya*s, the first task of the paper is to establish them exactly together with the correspondences. The next step should be a tentative explanation of the problem of different interpretations together with the discussion of the authorship problem and the theory that Śaṅkara is following an old commentary on *BS* which was, because of the similarities with Bhāskara's *Brahmasūtra-Bhāṣya*, advocated by Ingalls (1954) but later declined by Rüping (1977). I hope that the presentation will show Śaṅkara's unique style of interpretation and that it will raise some questions on his interpretational technique and style together with the problems of authorship and establishment of the relative chronology of the texts.

The Import of Śabdārtha in the Theory of Apoha

Patrick Mc ALLISTER

The term *śabdārtha* is often translated as either 'meaning' or 'object' of a word in the context of the Buddhist *apoha* theory (the Buddhist

theory about universals). More often than not, the choice is not argued for, and the chosen term is not clarified or even discussed. Given the close attention that has been paid to the relation between a word's 'object' and its 'meaning' by modern Western philosophers, it might be helpful to see if the concept of such a relation is useful in reading Indian texts that deal with word referents and language.

I will limit the presentation to the material from the eleventh-century Buddhist writer Ratnakīrti. Two kinds of passages will have to be taken into account: on the one hand, those concerning the *apoha* theory, because words denote or express exclusion (*apoha*) and it is therefore necessary to understand what Ratnakīrti means by exclusion in order to judge whether 'object' or 'meaning' is more appropriate. On the other hand, Ratnakīrti's statements concerning the content and object of conceptual cognitions will have to be analyzed, because knowledge generated by words is a sub-type of conceptual cognition.

After this theory about the relation of words, their meanings, and their objects, have been sketched out, an attempt will be made to inquire if and how a modern Western philosophical usage of the terms 'object' and 'meaning' can be made sense of in this context: does Ratnakīrti's theory explicitly make such a distinction; are there any arguments that show a conscious employment of it, or are there arguments that show the opposite?

In answering these and similar questions, two things should become a bit clearer: (a) what Ratnakīrti means by *śabdārtha*, and (b) how Ratnakīrti's employment of *śabdārtha* can be mapped to, or put into a meaningful relation to, the terms 'object' and 'meaning' in their Western philosophical usage.

The Nyāya Theory of Inference and Probabilistic Epistemology

Prasanta S. BANDYOPADHYAY

I will argue that the Nyāya theory of inference contained features of probabilistic epistemology both strikingly similar to and yet distinct from the twenty-first century accounts of science as probabilistic. By 'probabilistic' I mean: (i) able to quantify 'errors' (for example, in diagnostic tests), and (ii) able to distinguish confirmational differentials between two or more competing hypotheses when they

are both equally supported by actual data. I contend that, despite its sophistication, the Nyāya theory fails to provide a satisfactory epistemology with regard to these conditions.

Consider the hypothesis (H) that an individual in question has tuberculosis and ~H is its denial. Assume the datum, D, to be the positive X-ray report of that individual. Based on reliable medical records we assume the following probabilities: the probability of the positive X-ray given the person has tuberculosis ($Pr(D \mid H)$) is 0.7333, the probability of the positive X-ray given the person does not have the disease ($Pr(D \mid \sim H)$) is 0.0285, and the probability of the denial of the datum given the hypothesis ($Pr(\sim D \mid H)$) is 0.971. What those numbers indicate is that diagnostic tests are actually associated with error probabilities crucial to our understanding of most diseases. Any satisfactory epistemology should therefore be sensitive to them.

Contrast this with the discussion of *maṅgalācaraṇa* (benediction) leading to successful completion of works like *Tarkasaṁgraha*. Annambhaṭṭa considered objections to the lack of a necessary connection between benediction and successful completion of texts showing his awareness of probabilistic reasoning. However, he also suggests that the probability of a completed text given no benediction is 0, whereas the probability of an incomplete text given adequate benediction is 0 as well. It is further worth noting that when the Nyāya logicians ascertain 'invariable relationships' between middle and major terms, their universalizations (i.e., $p \rightarrow q$ and $\sim q \rightarrow \sim p$) are not statistical, similarly leaving no room for any error probabilities in the conclusion of an inference.

Moreover, a survey of *hetvāvāsa*s (deceptive middle terms) suggests that Indian logicians very nearly discovered the grue-type paradox, a central problem in the Western epistemology. However, on closer scrutiny, the grue-type paradox is found not to be amenable to any of the varieties of the *hetvāvāsas*. To resolve the paradox, Western philosophers typically invoke the idea of confirmational differentials in the grue-type hypotheses. As Nyāya logicians lacked that or similar ideas, they stopped short of resolving this and comparable paradoxes.

Refutation of Matvarthalakṣaṇā by Khaṇḍadeva

Shripad BHAT

The Mīmāṁsā School of Indian philosophy got the place of the highest honour in the ancient wisdom. Even at present, however, it has a predominant role to play especially in the interpretation of the Vedic sentences. Interpretation of the Vedic sentence *somena yajeta* is not simple one, since the sacrifice and *soma* are not established by any other means of proof. Mīmāṁsakas, however, have solved the problem of interpretation by means of an indication of possession (*matvarthalakṣaṇā*) on the term *soma*.

In the injunction *somena yajeta* (he shall sacrifice with *soma*) neither the sacrifice nor the *soma* have been established by any other proof but both are established by this injunction only, and there is no split of the sentence, since the sacrifice is qualified by *soma*. Hence the meaning of the sentence is "He shall effect the desired fruit by means of a sacrifice of *soma*". In the qualified injunction *matvarthalakṣaṇā* be necessarily accepted without which no construction of the word *soma* is possible.

Khaṇḍadeva, who flourished in the seventeenth century CE, author of *Bhāṭṭakaustubha, Bhāṭṭadīpikā* and *Bhāṭṭarahasya*, made a valuable contribution to the interpretation of the Vedic sentences. His *Matvarthalakṣaṇākhaṇḍanam* is a small unpublished manuscript (having Acc. No.8683), lying in the Oriental Institute, Baroda. Āpadeva (*c.* sixteenth century) tried to solve the problem of interpretation of *somena yajeta* and concluded that without accepting *matvarthalakṣaṇā*, although it is fault, the interpretation is highly impossible.

Khaṇḍadeva does not agree with the way of solving the problem of interpretation as suggested by his predecessors. He refutes all efforts made by his predecessors and tries to solve the problem in different ways. He has used many Mīmāṁsā maxims like, *Bhāvārthādhikaraṇanyāya, Aruṇaikahāyanīnyāya*, etc. and solved the problem of interpretation in his own way. He is well known for using Nyāya style in his writings. Even in his manuscript he has used the same and therefore is quite difficult to understand.

Thus, this paper deals with the solution of problem found in the interpretation of the Vedic sentence *somena yajeta* as asserted by Khaṇḍadeva.

Role of Liṅ Affix in Mīmāṁsā Philosophy

Ramchandran BHAVANI

The present paper highlights the importance of the role played by *liṅ* affix in Mīmāṁsā philosophy. The chief objective of Pūrva Mīmāṁsā philosophy is to work out a set of principles of interpretation of the various elements in the Veda by which the real meaning of the Veda may be understood and so applied to human action, duty or *dharma*. This *dharma* is explained as that which is indicated by the Veda as conducive to the highest God.

It is also relevant to note that Pūrva-Mīmāṁsā is also ascribed with the title of Vākyaśāstra which is mainly concerned with the task of interpreting a sentence in scriptural texts or the Vedas. For the sake of convenience the Mīmāṁsakas classify the Vedic sentences into five types, viz. *vidhi, mantra, nāmadheya, niṣedha* and *arthavāda*. It is at this point, the *liṅ* affix gains its importance.

In fact, in every Vedic sentence cited in Mīmāṁsā philosophy, the *liṅ* affix plays a pivotal role. As Vedas are considered to be *apauruṣeya* or impersonal, hence there is no individual person who is instigator but the role of instigation is played by the words which are in the form of *liṅ*. On the other hand, in the ordinary injunction the role of instigation is played by an individual person who is trustworthy.

The present paper is distributed into the following heads:

1. Introduction.
2. General view of *liṅ* suffix.
3. Two prominent views of Mīmāṁsā School of thought held by Kumārila and Prabhākara.
4. Factors involved in a Vedic injunctive sentence and *liṅ* suffix.
5. Function of *liṅ* suffix and *dharma* with examples from the cardinal text of Mīmāṁsā.
6. Role of *liṅ* affix and the Mīmāṁsā doctrine of Bhavana.
7. Conclusion.

From the above discussion one can conclude that the *liṅ* affix along with Bhavana plays a vital and significant role in Mīmāṁsā philosophy by inducing a person to perform a certain act which is *dharma* or good and the same *liṅ* with the help of negative particle *naṅ* also deters a person to abstain from some action which is *adharma* or not good and

can accrue as sin, thus contributing a major share in the maintenance of *dharma*.

Asatyadharma

Lying: Is it Ever Right?

Daniele CUNEO

Intuitively, the imperative not to lie and to always be truthful seems to be a sort of universal axiom shared by each and every culture and by virtually all sufficiently refined moral systems. In the light of some implicit and explicit reflections on the topic of 'lying' found in fiction and non-fiction literature from the Ancient South Asia, the present essay tries to refute this commonsensical statement and to argue for the moral neutrality of lying as such. The axiological appraisal of the act 'lying' must be based on both the intentions that inform it and on the results that follow it, and not on the very nature of the act, which is *per se* as morally neuter as walking, singing or throwing an object. In order to flesh out this argumentation, a variety of sources will be tapped into, from Upaniṣadic texts (in particular, the story of Satyakāma in the *Chāndogya*) to the Buddhist Pāli Canon (in particular, the issue of 'privileged lies', already assessed in Derrett 2006), from Dharmaśāstra texts (in particular, the discussion on the possibility/duty of being untruthful for the sake of *dharma* contained in various Dharmasūtras and in the *Mānavadharmaśāstra*, also in the light of its nine commentaries) to epic literature (in particular, the episode concerning the deception of Droṇa in the *Mahābhārata*, already dealt with in the thought-provoking Ganeri 2005), from an instance of Tamil Jaina literature (in particular, as discussed in Srinivasan 2007) to the logical-epistemological school of Buddhism (in particular, the issue of 'white lies' and 'skill in means' in Dharmakīrti and his followers, already addressed in Patil 2007). The results of this cursory survey of the materials from Ancient South Asia will be made to enter into a dialogue with traditional and contemporary Western discourses on truthfulness and untruthfulness, from Saint Augustine's absolute prohibition on lying to Saint John Chrysostom's assessment of the ethical neutrality of lying as such to the heated debate between Kant and Benjamin Constant on the 'right of lying' up to Derrida's partial apology of lying as an act of utmost creativity and to contemporary psychological researches on the naturalness and evolutionary effectiveness of human mendacity.

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On Nāda versus Dhvani in Bhartṛhari's View

Florina DOBRE-BRAT

The term *nāda*, which does not have "a synthetic and consistent theory, except that *nāda* usually signifies, whatever its level, a subtle sound form" (Padoux, 1992), has drawn, in general, limited interest from the early grammarians' side. As it is well known, the development of the term is found and analyzed a great deal in the Kāśmir Śaiva schools based generally on the tantric traditions.

Nevertheless, the term is used in the fifth century CE by Bhartṛhari and by its later commentators in the *Trikāṇḍī* to designate the sound form of the word as opposed or complementary to *sphoṭa* or *śabda*.

The aim of this paper is to analyze whether Bhartṛhari used or not *nāda* as a perfect synonym for *dhvani* presumably in its *prākṛta dhvani* form. The meaning of the term can be extracted from the Kārikās as well as from the Vṛtti. The analysis of the Vṛtti is able to reveal places which can support the hypothesis that the grammarian philosopher was familiar to a certain extent with the inceptive theories around the *nāda* which otherwise were shaped and synthesized by Abhinavagupta much more lately.

Also, by comparing the meaning of the term as given in the verses and the interpretation given in the commentary, these will be highlighted further with arguments in the favour of or not of the tradition, which makes out of Bhartṛhari the *vṛttikāra* of the *Vākyapadīya*.

Nāgārjuna's Paradox
From K. Bhattacharya to G. Priest

László FÓRIZS

The paper is a step to further explore the grammatico-logical background of Nāgārjuna's philosophy.

The lecture starts with a general remark on the relevance of grammar for the Indian philosophy. Then comes in due order the exploration of the grammatical background of Nāgārjuna's analysis of motion in *MMK*. Viewed in the right historical perspective, it was Candrakīrti who realised (or more precisely reinvented) the grammatical background of the master's arguments in his *Prasannapadā*. In our modern time K. Bhattacarya advanced further in understanding the age old grammatical implications. Analysing the fundamental sentence,

> *gataṁ na gamyate tāvad agataṁ naiva gamyate* |
> *gatāgatavinirmuktaṁ gamyamānaṁ na gamyate* | |[1] — MMK 2, 1

he could show that in the case of **gamyamānaṁ gamyate* there was no escape from the null result of the generation because both *gamyamānaṁ* and *gamyate* refer to the activity of the same agent and both actions take place at the same time, i.e. at the ongoing present. As to the interpretation of the paradox he criticized the Mādhyamika for "unduly mixing up facts of language with ontological considerations which were foreign to them" (Bhattacarya, 1985).

Conceiving language as a storehouse of human experience (Whitehead, 1929, 1979) the paper explores how the method of functional generalization led the grammarians to rules and meta-rules and how the never-ending quest for examples and counter-examples to these rules enlarged their horizon. Nāgārjuna's analysis of motion is interpreted as a joint application of his own versions of the method of imaginative generalization and the critique of abstraction (Forizs, 1997). The way has been paved toward a new route to an ontological interpretation.

Then comes an analysis of the logical chessboard of Nāgārjuna's philosophy. Due attention is paid to the unusual use of both positive and negative forms of *catuṣkoṭi*. We explore how the use of different

1. What has already been moved is not moving; what has not yet been moved is not moving. Independently of what has been moved and what has not yet been moved what is being moved is not moving.

types of paradoxes (grammatical, expressibility, ontological) play a central role in the formulation of *MMK*.

The paper ends with the ultimate (ontological) paradox of Nāgārjuna, first analyzed by G. Priest: "all phenomena are empty, and so ultimately have no nature. But emptiness is, therefore, the ultimate nature of things. So they both have and lack an ultimate nature" (Priest, 2003, 2006).

What is the Purpose One has in View While Critically Editing a Philosophical Work?

Elisa FRESCHI and *Kedian* ARTEMJI

Several significant enterprises of Indian philology (such as the critical edition of the *Mahābhārata*, or that of the *Caraka-Saṁhitā*, currently undertaken in Vienna by a team of scholars led by K. Preisendanz) focused on works having so long a tradition that the historical layer corresponding to a single historical author (or group of authors) and *Urtext* could hardly be identified. Recently, scholars such as W. Phillips Rodriguez and Ph. Maas collected evidence supporting the usage of a cladistic analysis of data in order to establish the stemma codicum. They worked on Epic and Śāstric texts sharing conditions similar to the ones described above. What happens when, instead, one has to do with a historically determined author and a philosophical work? The speakers will deal with the problem of critically editing philosophical works from the viewpoint of their linguistic reality (using devices elaborated in corpus linguistics) and from that of their content, using as example Jayanta Bhaṭṭa's *Nyāyamañjarī*, fifth *āhnika* (*NM* 5). They will compare the different texts one would reconstruct out of sheer cladistic-stemmatic data and out of a mere philosophical analysis, improving both approaches, through a contextual analysis of the theory described and through the study of parallel texts. Particularly, they will focus on the section on *bhāvanā* of *NM* 5. The theory of *bhāvanā* is a linguistic approach to the description of action elaborated by Mīmāṁsā authors and, hence, offers an appropriate chance for the simultaneous application of various hermeneutical tools. Is consistence of the content the conclusive evidence? Should one favour the contextual comparison with other Mīmāṁsā texts on the same topic? There is not a prior answer, since the answer will depend on the text one aims to reconstruct and on what one wants to achieve through

the edited text, but the present paper hopes to throw some light at least on the need for the question to be asked and on the different texts one achieves through different answers.

An Analysis of the Significance of Antaraṅga and Bahiraṅga

From the Perspective of Śaṅkarācārya's Brahma-Sūtra — 3.3.1 to 3.3.52 and 4.4.1 —

Bhabani GANGULY

This article has four sections. The first section gives a brief analysis of how Pāṇini treats the two knowledge processes, technically known as *antaraṅga* and *bahiraṅga,* in the larger context of Indian tradition and culture.

The second section provides a detailed explanation of why Patañjali found it necessary to raise the issues related to *antaraṅga* and *bahiraṅga* in *Yoga-Sūtra*.

The third section begins by examining the extent to which Śaṅkarācārya had followed the past philosophers and discusses the relevance of the Vedic rituals (*karma-kāṇḍa*) in the attainment of *bramha-jñāna*. Śaṅkarācārya was never a mere idealistic philosopher divorced from the real world and he never denied the importance of Vedic *karma-kāṇḍa* or *yoga darśana* in the attainment of *bramha-jñāna*. The relative contribution of these two, however, varies from seeker to seeker and their individual competence and characteristics (*adhikāraveda*). The treatment of *adhikāraveda* in Advaita *darśana* has been examined along with a detailed analysis of how step by step a seeker progresses towards self-realization (*ātma-jñāna*).

The fourth section shows that Śaṅkarācārya, even in following Pāṇini and Patañjali, has nevertheless established that *karma-kāṇḍa* has its limits in steering a seeker through the path of *sādhanā* and progression towards knowledge of *ātmā/brahma*. When a seeker or *adhikārī* reaches a certain state of knowledge he faces an urge to know further about his greater dimension and move towards self-realization, i.e. a realization about the nature of self as depicted in the Upaniṣads. This urge and eagerness would propel him further towards self-realization. At this stage the rituals or the exigencies of the *bahiraṅga* lose their import. Here, Śaṅkarācārya delves into the depths of the

inner realm and analyses *anataraṅga* in all its manifestations. In 3.3.1 to 3.3.52 and 4.1.1 he shows that in the realm of *bramha-jñāna, karma-kāṇḍa* becomes somewhat irrelevant.

Editing of Pakṣatācintāmaṇiṭippaṇī
By Kaṇāda Tarkavāgīśa

Subuddhi Charan GOSWAMI

Pakṣatācintāmaṇiṭippaṇī by Kaṇāda Tarkavāgīśa is a direct commentary on the *Pakṣatā* section of *Anumānacintāmaṇi* by Gaṅgeśa Upādhyāya. Only one manuscript copy of this text is available in the collections of the Government Sanskrit College, Calcutta (vide *A Descriptive Catalogue of Sanskrit Manuscripts*, vol. I, part III, pp. 808, Call no. 946/414). It is written in the old Bengali script and it has four folios (1a–4a). The constructed text from the said manuscript along with English translation and notes have been published in the *Journal of the Department of Sanskrit*, Rabindra Bharati University, Calcutta, vol. III, 1986-88.

The present paper contains the recording of an experience in editing the above-mentioned text along with other allied matters.

Problems in Postulating Tātparyajñāna
As a Requisite for the Generation of Verbal Understanding

Yoichi IWASAKI

It was originally enunciated by Kumārila (seventh century CE) that words that constitute a valid sentence have to be endowed with three factors — *ākāṅkṣā* (verbal expectancy), *sannidhi* (contiguity), and *yogyatā* (semantic fitness). Naiyāyikas, based on this theory, formulated that the listener's cognitions of the three factors are the requisites for the generation of verbal understanding. It is also well known that some later Navya-Naiyāyikas added the cognition of *tātparya* (intention) as the fourth requisite. Raja (1961) and other studies have reported in this connection that there are various versions of the four-factor theory. Little attention, however, seems to have been given to the reason as

to why so many views came into existence. In the present paper, I focus on the theoretical problems that caused this divergence.

To begin with, I clarify the presuppositions of Navya-Naiyāyikas by illustrating two points: (1) The three-factor and the four-factor theories are not mutually contradictory. Those who mention only the three are not necessarily considered as rejecting the fourth. (2) While refusing *tātparya* works as a separate Vṛtti (signification function) as reported in Tatacharya (2005), etc. Naiyāyikas accept its role in generation of verbal understanding. Their question is whether its cognition is a prerequisite or not.

Both affirmative and negative answers cause many theoretical problems. I mainly take up one of these recognized by the affirmative group; listeners cannot cognize the speaker's intention as in the case of the parrot's speech that accidentally tells the fact. We cannot escape from this problem as far as (1) we regard even a parrot's speech as *pramāṇa* if it conforms to the fact and (2) interpret *tātparya* as the speaker's intention and (3) accept it as a requisite. There have been various solutions proposed to it since the time of Rucidatta (sixteenth century CE) till very late times, but none of them seems to be universally acceptable. We never, however, need to find this situation to bring before us the limitation of the four-factor theory. Although all other Navya-Naiyāyikas adhere to the second point, one of the definitions of *tātparya* given by Gaṅgeśa (fourteenth century CE) can be interpreted to be free from it. I discuss, in my paper, a plausible solution based on this interpretation.

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Bhāskara's Concept of Jñānakarmasamuccaya

Takahiro KATO

Bhāskara, one of the oldest commentators on fundamental texts as are the Upaniṣads, *Brahma-Sūtra* and *Bhagavad-Gītā*, has been almost neglected for a long time. In spite of his possibly important position in the history of Vedānta thought, hardly more than some basic facts

have been clarified by previous studies, according to which he was a Vedāntin,[1] was probably active a few decades after Śaṅkara[2] and that his doctrine is to be characterized as *bhedābheda*[3] ontologically and *Jñānakarmasamuccaya* soteriologically.

This paper discusses Bhāskara's concept of *Jñānakarmasamuccaya*, mainly dealing with his commentary on the *Brahma-Sūtra*. According to Bhāskara, the concept that the combination of knowledge and ritual activities would lead to liberation is the authentic conception of the *Brahma-Sūtra*. This point of view is in contrast with that of Śaṅkara who advocates that only knowledge is the efficient means to liberation. Bhāskara gives us very important suggestions for reconsidering the relationship between Pūrva-Mīmāṁsā and Uttara-Mīmāṁsā in their historical contexts and also for answering the question who could be called a Pūrva-Mīmāṁsaka and who an Uttara-Mīmāṁsaka in this connection.[4]

The focus will be put on the following points:

1. Bhāskara's definition of *Jñānakarmasamuccaya*. What is *jñāna* and what is *karman*? What is combined with what?
2. Bhāskara's interpretation of the Upaniṣads. How does he construe their statements so as to justify *Jñānakarmasamuccaya*?
3. Bhāskara regards the *karmakāṇḍa* (Pūrva-Mīmāṁsā) and the *jñānakāṇḍa* (Uttara-Mīmāṁsā) as forming a coherent intellectual tradition. He frequently quotes passages from Jaimini's *Mīmāṁsāsūtra* and Śabara's *Bhāṣya* thereon and considers them as authoritative. What are the consequences of this standpoint for the historical relationship between Pūrva- and Uttara-Mīmāṁsās?
4. In interpreting the Upaniṣads, he applies exegetical principles which are characteristics of Pūrva-Mīmāṁsakas. What is the background of this?

To this date, it has been a widespread assumption that Vedānta had been interpreted in a historically correct way by the famous philosopher Śaṅkara. However this must be reconsidered in light of Bhāskara who claims to offer a faithful exposition of the tradition and to rectify the distortion of the original intention of the *Brahma-Sūtra* by a preceding commentator, i.e. Śaṅkara.[5]

This study is based on a new critical edition prepared by the present author, since the first edition of Bhāskara's *Brahma-Sūtra-Bhāṣya* has been held in disrepute as being poorly edited since its publication

in 1915. A posthumous edition by the hand of the late Prof. J.A.B. van Buitenen[6] and some recently identified MSS mainly from Rajasthan libraries have been consulted for this new edition.

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1. See e.g. Daniel H.H. Ingalls, "Bhāskara: The Vedāntin", *Philosophy East and West* 17, 61-7, 1967.
2. See e.g. J.A.B. van Buitenen, "The Relative Dates of Śaṅkara and Bhāskara", *Adyar Library Bulletin* 25, 268-73, 1961.
3. See e.g. P.N. Srinivasachari, *The Philosophy of Bhedābheda*, Madras, 1934.
4. I have discussed a part of this matter in an article. See Takahiro Kato, "Ritual, Knowledge and Liberation in Vedānata", *HORIN* 15, 55-70, 2008.
5. *sūtrābhiprāyasaṁvṛtyā svābhiprāyaprakāśanāt |*
   vyākhyātaṁ yair idaṁ śāstraṁ vyākhyeyaṁ tannivṛttaye ||
   — *BSBh Upodghāta*
6. About van Buitenen's edition, see Takahiro Kato, "Bhāskara's Brahmasūtrabhāṣya: An Unpublished Edition by J.A.B. van Buitenen", *Wiener Zeitschrift für die Kunde Südasiens*, LII/LIII, 295-305, 2010.

Historical Significance of the Definition of Universal (Sāmānya) in the Vyomavatī

Hirano KATSUNORI

The concept of 'universal' (*sāmānya*) is one of the fundamental issues in Indian philosophy, so that it raised controversies between the Nyāya-Vaiśeṣika School and the Buddhist thought, etc. in the history of Indian philosophy. The Nyāya-Vaiśeṣika School holds that universal is the objective existence and its real existence is proved by the notion of commonality (*anuvṛttyapratyaya, anugatajñāna*). On the other hand, the Buddhist, etc. hold that universal is simply an imaginative construction (*kalpanā*) which has no counterpart in the outer world. Through controversies with the Buddhist, etc., the 'definition of universal' in the Nyāya-Vaiśeṣika School underwent change throughout its history.

Studies of the definition of universal in the Nyāya-Vaiśeṣika School have so far been made by R.R. Dravid (*The Problem of Universals in Indian Philosophy*, 1972), D.N. Shastri (*The Philosophy of Nyāya-Vaiśiṣika and its Conflict with the Buddhist Dignāga School*, 1976), T. Takenaka

("On the Definition of Sāmānya in the Nyāya-Vaiśeṣika School", 1983), and so on. First, these researchers introduced the problem whereby universal's definition includes the expression, "the cause of the notion of commonality (*anuvṛttyapratyayahetu*)", and is therefore logically unsatisfactory since not all notions of commonality are caused by universals. Then, they showed the change in the definition of universal throughout the history of the Nyāya-Vaiśeṣika School. That is to say, the older definition includes the problematic expression of "the cause of the notion of commonality", while, on the other hand, the later (new) definition is composed of three expressions — oneness (*ekatva*), eternality (*nityatva*), and the state of being inherent in many individual entities (*anekasamavetatva*) — without the problematic expression mentioned above. Among the studies, Takenaka (1983) concludes that Udayana (*c.* 1050-1100), who is the author of the *Kiraṇāvalī*, etc. and could be regarded as the founder of the Navya-Nyāya School, originates with the later definition, which consists of the three expressions.

I will analyze universal's definition in the texts of the Nyāya-Vaiśeṣika School, which the previous studies do not deal with, especially universal's definition in the *Vyomavatī* of Vyomaśiva (*c.* 900-60), which is a commentary on the *Padārthadharmasaṃgraha* of Praśastapāda (*c.* 550-600). Moreover, considering Vyomaśiva's understanding of "the cause of the notion of commonality", I wish to confirm that the origin of the definition of universal, as composed of the three expressions, can be attributed to the *Vyomavatī* in the history of the Nyāya-Vaiśeṣika School.

युक्तिदीपिकासाङ्ख्यतत्त्वकौमुदीदृष्ट्या प्रमातृस्वरूपम्

आशीषकुमार:

षड्दर्शनानां तत्त्वमीमांसाया अवलोकनानन्तरं दृश्यते यत्–सर्वत्र मुख्यतया चतुर्णां तत्त्वानामेव विवेचनं वर्तते। एतानि चत्वारि तत्त्वानि तत्त्वचतुष्टयमित्यपि अभिधीयते। एतेषु तत्त्वचतुष्टयेषु प्रमाता प्रमाणं प्रमा प्रमेयश्चेति परिगण्यते। न्यायभाष्यकार आचार्य वात्स्यायनानुसारेणाऽपि एतेषु चतुर्षु तत्त्वेषु सर्वेषां तत्त्वानां समन्वयः सङ्गच्छते। यथोक्तं न्यायभाष्ये –

> तत्र यस्येप्साजिहासाप्रयुक्तस्य प्रवृत्तिः स प्रमाता, स येनार्थं प्रमिनोति तत्प्रमाणम्, योऽर्थः प्रमीयते तत्प्रमेयम्, यत् अर्थविज्ञानं सा प्रमितिः। चतसृषु चैवंविधास्वर्थतत्त्वं परिसमाप्यते।
>
> – *न्यायभाष्ये* 1.1.1

तात्पर्यमिदमस्ति तत्त्वज्ञानद्वारा निःश्रेयसः प्राप्तिः सर्वशास्त्राणामुद्देश्यः। सर्वेषां एतेष्वेव प्रवृत्तिः।

प्रमाणेन यस्य तत्त्वज्ञानार्थं प्रवृत्तिर्भवति स एव प्रमाता। तत्त्वज्ञानानन्तरं च तस्यैव कैवल्यार्थं प्रवृत्तिरपि भवति। प्रमाया: करणं प्रमाणम्, प्रमाणेन विना तत्त्वज्ञानं न सम्भवति। संशयादि-रहितं यथार्थज्ञानमेव प्रमा। उक्तमपि - यथार्थानुभवो प्रमा। एषा एव कैवल्यसाधनमपि अभिधीयते। यस्य विषयस्य ज्ञानेन नि:श्रेयसप्राप्तिर्भवति तत्प्रमेयम।

एवम् सर्वेषु दार्शनिकप्रस्थानेषु तत्त्वचतुष्टयानां स्वरूपाणां विवेचनं प्राप्यते। साङ्ख्यशास्त्रेऽपि कैवल्यार्थम् एतेषां तत्त्वचतुष्टयानां स्वरूपाणां विवेचनं उपलभ्यते। साङ्ख्यशास्त्रे प्रकृतिपुरुषश्चेति तत्त्वद्वयस्य वर्णनमस्ति। जडप्रकृतिषु प्रमातृत्त्वं न सम्भवति। अत: चैतन्यपुरुष एव प्रमातृत्त्वमर्हति। किन्तु साङ्ख्यशास्त्रे पुरुष: अकर्त्ता, अभोक्ता, असङ्ग:, ज्ञानरूप इति मन्यते। अतएव ज्ञानरूपस्य अकर्तु: पुरुषस्य प्रमातृत्त्वं कथं सङ्गतं स्यात् अस्य प्रश्नस्य समाधानाय एव अस्मिन् शोधपत्रे साङ्ख्यशास्त्रस्य प्रमुखग्रन्थस्य साङ्ख्यकारिकाया: टीका युक्तिदीपिकयासाङ्ख्य-तत्त्वकौमुदीदृष्ट्या प्रमातृस्वरूपं यथान्यायं प्रतिपादितं वर्त्तते।

Consciousness and Cognition in Vaiśeṣika Philosophy

Shashiprabha KUMAR

The paper proposes to deal with the basic issues pertaining to consciousness and cognition as expounded in the original sources of Vaiśeṣika; the Nyāya perspective will of course be referred to as and when relevant.

The Vaiśeṣika scholars have discussed the concept of consciousness in relation with the process of cognition and the more fundamental postulate of substance and its attributes. Accordingly, the nature of consciousness has been propounded in the Vaiśeṣika tradition as *jñānavattvam,* i.e. being the substratum of *jñāna* (cognition). In other words, *ātman* as a substance is the seat of cognition, while cognition is an adventitious property of it. Cognition in Vaiśeṣika works is expressed through numerous terms like *buddhi, upalabdhi, jñāna* and *pratyaya.* All these are various aspects of knowledge which can only arise through and subsist in a substance called *ātman. Ātman* in itself is not conscious by nature but becomes conscious when it is involved in the process of cognition.

This brings us to the dependent nature of consciousness in Vaiśeṣika philosophy. It means that in the Vaiśeṣika scheme of things, consciousness is dependent on the conjunction of body with the self. It gets manifested only when the self is embodied and is expressed through various modes of cognition, which will be the central theme

of this paper. Coming back to the relation between consciousness and cognition, it may be stated that according to Vaiśeṣika philosophy, consciousness is not self-luminous as conceived in other schools of Indian philosophy, rather it is revealed through cognition.

It is also to be underlined that various cognitions in Vaiśeṣika view are not simultaneous but they are successive in nature, since *manas* (mind), which is the instrument of cognition, is *aṇu* (minute) in magnitude and so it cannot connect itself with more than one object at the same time.

In view of the above, it can be stated that according to Vaiśeṣika philosophy *ātman* (self) as the seat of consciousness signifies both the cogniser as well as the cognised; at one point of time, it is the subject while at another point of time, it may become the object of cognition. In brief, both the basic principles, consciousness as well as cognition, are not only singularly significant but also inseparably integrated as per Vaiśeṣika interpretation.

The Law of Non-contradiction in the Nyāyavārttika

Hosomo KUNIKO

It is accepted that Aristotle was the first to formulate the law of non-contradiction. Lukasiewicz pointed out that Aristotle formulated it in three ways, ontologically, psychologically and logically, and the ontological and logical formulations are logically equivalent, though the former is in terms of object and property and the latter is in terms of sentence and truth-value. In India, the *Nyāyavārttika* (sixth century CE) also seems to recognize the law of non-contradiction in three ways, ontologically, psychologically and semantically, but this has received little attention.

In this presentation, I deal with the ontological and the semantic formulations of the law of non-contradiction and their interrelatedness in the *Nyāyavārttika*. First I show the ontological formulation and its background. Then I show the semantic formulation with the definition of "statement" (*pratijñā*) and instances of a contradiction in terms (*pratijñāvirodha*), that is, "*ātman* does not exist" (*nāsty ātmā*), found in the *Vārttika* on the *Nyāya-Sūtra* 1.2.6, "a pregnant ascetic woman" (*śramaṇā garbhinī*), found in the Vārttika on the *Nyāya-Sūtra* 5.2.4, and

"words do not express meanings" (*avācakāḥ śabdāḥ*), found in the *Vārttika* on the *Nyāya-Sūtra* 1.1.33. Finally, I clarify the structured interrelation between the ontological law of non-contradiction and the semantic one. The result will help give a model to the logic of the *Nyāya-Vārttika*.

The Causation Theory in Āyurveda Philosophy

Vijay Kumar MEENA

The theory of causation is, except for Cārvāka, has been described by all the schools of Indian philosophy within the limits of their specific approaches. There are four main thinking currents on the causation theory in Indian philosophy belonging to Vedānta, Buddhism, Nyāya-Vaiśeṣika, Sāṁkhya systems and these laws/theories are called Vivarttavāda, Śūnyavāda, Asatkāryavāda and Satkāryavāda respectively.

According to the causation theory, every effect has a cause; both are ontological realities. Suśrurta stated that an effect is uniform in virtue to its precedent cause *kāraṇamanurūpam kāryamiti kṛtvā*.[1] Caraka accepts this theory for the diagnostic purposes when he observes that the disease which is at first only an effect of some other causes may act as a cause of other diseases and it may thus be regarded both as an effect and cause. There is, therefore, no absolute difference between a cause and its effect; and that which is a cause may be an effect and which is an effect may also in turn be a cause.[2]

The proposed research paper intends to study different aspects of causation theory. At this point of time, what type of concept of causation theory is in vogue in Āyurveda? What kind of utility of this theory is in Āyurveda? How does the causation theory of Sāṁkhya differ from Āyurveda? Are the Āyurvedic principles influenced by the theory of Sāṁkhya? In this paper I will try to focus on such queries and their possible solutions in the backdrop of the Āyurveda philosophical point of view.

In this research paper, all the aforesaid aspects will be presented scientifically and logically.

References

1. *Suśrurta Saṁhitā*, 3.1.11.
2. *Caraka Saṁhitā*, 2.8.20.

Upamāna as a Separate Pramāṇa

Sachchidanand MISHRA

The Nyāya School accepts four *pramāṇas*: *pratyakṣa, anumāna, upamāna* and *śabda* respectively. On the other hand, the Vaiśeṣikas accept only the first two out of these four *pramāṇas*. But when both these schools fused as a Nyāya-Vaiśeṣika School, the preference was given to the epistemology of Nyāya and ontology of Vaiśeṣika. The acceptance of *upamāna* as a separate *pramāṇa* makes the Nyāya epistemology much peculiar. Although the majority of Indian philosophical schools need not accept *upamāna* as a separate *pramāṇa*, a few of them even do not regard *upamāna* as a *pramāṇa*; this is a very astonishing fact that the Nyāya accepts *upamāna* as a separate *pramāṇa*, however its role is very limited in comparison with other *pramāṇas*. Using this *pramāṇa* one can only become acquainted with the relation of name with the named. In the Nyāya-Vaiśeṣika School also, there is a group of Naiyāyikas which finds no reason for the acceptance of *upamāna* as a separate *pramāṇa*. The author of *Nyāya-Sāra*, Bhāsarvajña rejects this idea. Another Naiyāyika, althogh neither very famous nor old, Rakhal Das Nyāya-Ratna who had been a preceptor of a well-known Naiyāyika of the twentieth century Pt. Badari Nath Shukla, also rejects the distinction of *upamāna* from *anumāna*. He does not find any sound argument in support of distinction of *upamāna* from *anumāna*, and therefore advocates to include *upamāna* in *anumāna*. He clearly declares that as *arthāpatti* is not a separate *pramāṇa* but is included in *anumāna* the same case is with *upamāna* too; we do not need to accept *upamāna* as a separate *pramāṇa*. But this is surprising that the new logicians like Raghunātha, who dare to accept a lot of new ideas and to reject so many old traditionally accepted ideas, did not reject the distinction of *upamāna* from other *pramāṇas*. They do accept the separateness of *upamāna* from *anumāna*. There are only a few arguments in favour of distinction of *upamāna* from other *pramāṇas* in general and from *anumāna* in particular; and there are many sound arguments in first sight against this concept. The position of the Naiyāyikas as such seems critical. In this paper, I shall make an endeavour to evaluate the issue thoroughly. The basic question I shall like to entertain in this paper is, what made these Naiyāyikas to accept *upamāna* as a separate *pramāṇa*? Whether this acceptance is only a dogma or the Naiyāyikas have any sound argument to prove that *upamāna* is a separate *pramāṇa*? This paper analyses this topic in detail.

The Nyāyabhāṣya Project
A Critical Inquiry into the Theory of Upamāna

Yasutaka MUROYA

Work on a critical edition of the fifth chapter of Vātsyāyana's *Nyāya-Bhāṣya* (*NBh*), an extant oldest commentary on the *Nyāya-Sūtra* (*NS*), has been in progress since November 2010. Based in Leipzig, Germany, this work is being supported by the German Research Foundation (DFG). Thirty-two manuscripts of the *NBh* available to this project are being collated to build a firm basis for a philological evaluation of the text's transmission. In addition to examining the textual transmission of these primary witnesses, an extensive comparative study of the problematic passages found in the commentaries and secondary testimonies is also undertaken.

To carefully examine various interpretations of and discussions on a text of the *NS* or the *NBh*, as contained in their commentarial tradition and other important secondary sources, an evaluation of the historical development of particular topics or theories is occasionally required. This paper will deal with the theories and debates related to *upamāna* ("comparison" or "analogy"), one of the four acknowledged means of valid cognition (*pramāṇa*), as found in Bhaṭṭa Jayanta's *Nyāyamañjarī*. Jayanta introduces two different theories, that of the "older Naiyāyika" (*vṛddhanaiyāyika*) and that of the "moderns" (*adyatana*). How are these positions either related to or differentiated from one another? And how are they related to those of Vātsyāyana or other predecessors such as Uddyotakara, the author of the *Nyāya-Vārttika*? What is Jayanta's position? In offering an overview of Jayanta's presentation of the theory of *upamāna*, a comparison will also be made with the theory as found in other commentaries, such as Vācaspati Miśra's *Nyāya-Vārttika-Tatparya-Ṭīkā*. This will also lead to a reflection on chronological questions concerning this group of philosophers. Was Jayanta's presentation known to Vācaspati? How extensive is Vācaspati's knowledge of the Nyāya of the classical period? This paper will aim at providing a view of how the epistemological discussion of *upamāna* developed theoretically in the later Nyāya tradition.

A Beṅgālī Vaiṣṇava Contribution to Vedānta Baladeva Vidyabhūṣaṇa on atha in the Brahmasūtra 1.1.1

Kiyokazu OKITA

In this paper, I examine a contribution of Beṅgālī Vaiṣṇavism to the Vedāntic discussion on the first word of the *Brahma-Sūtras*. The *Brahma-Sūtra* 1.1.1 declares, *athāto brahmajijñāsā* (Then, therefore, desire to understand *Brahman*). The word *atha* (then) implies a connection between the inquiry into *Brahman* and that which precedes such an inquiry. The word has provoked a discussion among the prominent commentators on the *sūtras*, concerning what are the prerequisites of a person who desires to engage in the study of *Brahman*.

Śaṅkara rejects the view that the study of ritual performance (*karmamīmāṁsā*) is the prerequisite for the study of *Brahman*. Instead, he suggests that the following four elements be the qualifications for the study of *Brahman*: (1) discrimination between the eternal and non-eternal entities; (2) detachment from the enjoyment in this world and the next; (3) perfection in the practice of tranquillity, sense control and so on; and (4) the state of being the one who desires liberation.

Rejecting Śaṅkara, Rāmānuja (eleventh-twelfth century CE) proposes that ritual performance (*karma*) be a necessary element in the path toward liberation. According to Rāmānuja therefore, the prerequisites for the study of *Brahman* are the study of ritual performance and the realization that the ritual performance does not produce anything eternal.

Madhva (thirteenth century CE) rejects Śaṅkara and Rāmānuja, suggesting that the word *atha* in the first *sūtra* means both 'auspiciousness (*maṅgala*)' and 'immediately after one's eligibility (*adhikārānantarya*)'. Discussing the eligibility of a student, Madhva also says that the mercy of Nārāyaṇa (*nārāyaṇaprasāda*) is required for the commencement of the study of *Brahman*.

In his commentary on the *Brahma-Sūtra* 1.1.1, Baladeva Vidyābhūṣaṇa, the most prominent Beṅgālī Vaiṣṇava Vedāntist in the eighteenth century CE, contributes to this discussion of qualification by proposing the concept of 'association with those who know the truth (*tattvavitprasaṅga*)' as the essential factor.

In this paper, first I briefly summarize and discuss the views of

Śaṅkara, Rāmānuja, and Madhva on meaning of the word *atha*. Then I will explore in detail Baladeva's view and point out a possible link between Baladeva's concept of *tattvavitprasaṅga* and the *Bhaktisandarbha*, which was written by Jīva Gosvāmī (sixteenth century CE), the founding father of Beṅgālī Vaiṣṇava theology.

Bhāsarvajña as a Revolutionary Naiyāyika

Urvashi C. PATEL

Bhāsarvajña is the author of *Nyāyasāra*. He lived in middle of the tenth century. *Nyāyasāra* is a *prakaraṇa grantha*. Bhāṣarvajña wrote an auto-commentary on it named *Nyāyabhūṣaṇa*, which is very important in Nyāya tradition. Bhāsarvajña is also regarded as the forerunner of the Navya-Nyāya School.

In *Nyāyabhūṣaṇa*, Bhāsarvajña began with new thinking like giving prominent place to *pramāṇa* and relegating all other categories of the old Nyāya to a subordinate position. He admits three *pramāṇas*, namely perception, inference and verbal testimony and divides his work on three *pramāṇas*. The old division of sixteen categories is set aside. Bhāsarvajña had deep faith in Śaivāgama. We can see the elements *bhakti* in Bhāsarvajña's personality. He was very much influenced by Yoga. He formulates quite a new definition of yogic perception while describing the eight aids of Yoga, viz. *yama, niyama*, etc. With the help of eight aids of Yoga we could control *rāgādi kleśa*. He also quotes Yogasūtra. He also discusses about *jīvātmā, ātmā-parimāṇa* and *mokṣanirūpaṇa*. He was a scholar of different theories of Mīmāṁsā, Vedānta, Jaina and Buddhist school as we can see from his work *Nyāyabhūṣaṇa*.

Bhāsarvajña boldly remarks that indeed things never give up their natural characteristics only because of the fear of the command of the *sūtrakāra*. He seems to believe that a rational thinker should always have an open mind. Again at some place in the *Nyāyabhūṣaṇa*, he avoids unnecessary repetition. It is remarkable thing of him that he first puts the view of other Naiyāyika and then says — but we think otherwise.

Bhāsarvajña sometimes writes in a humorous style and employs maxims current in his time to bring home the point. When criticizing a rival view, he would first quote a passage from the original works of his opponents and then vigorously refute it point by point on the

basis of reasoning, exposing all the defects of the rival view and some time, retorting in the very language of the opponent. This clearly shows that *Nyāyabhūṣaṇa* has attracted the attention of a number of scholars belonging to a number of schools of thought.

The Need of Doubt
the Incipit of Advaitasiddhi

Gianni PELLEGRINI

In the very beginning of his *Advaitasiddhi* (*AS*), Madhusūdana Sarasvatī (MS) introduces an important analysis, which is also relevant for its technical nature. In order to establish the ultimate non-duality, the author upholds the absolute necessity of proving the falsity of the world in the first place. For the dialectical accomplishment of this task, three methods can be accepted: *vāda*, *jalpa* and *vitaṇḍā*. Excluding the last one, MS decides to adhere to the *vāda* or *jalpa* types of dialectical mode. Both modalities need a *vipratipattivākya* at their openings. Therefore, from this formulation a doubt should arise which is the initial seed leading to a debate.

The major opposition to this position comes from the *Nyāyasudhā* of Vyāsa Tīrtha (VS), where the doubt is not considered a useful constitutive part of the debate.

This doubt plays a fundamental role in bringing out the inference of the falsity of the world (*mithyātvānumāna*), as it is basically associated with the concept of *pakṣatā*, whose definition and utilization vary according to the contest in which it is used: among the followers of the old school (*prācīna*) of Nyāya, "*pakṣatā* is the characteristic of possessing the property of the *probandum* as doubted", (*saṁdhigdhasādhyadharmavattvaṁ pakṣatā*), while among the new logicians (*navīna*) it is "the absence of the establishment, qualified by the absence of the desire to establish" (*siṣādhayiṣāvirahaviśiṣṭa-siddhyabhāvaḥ pakṣatā*). Standing on these considerations, VS neglects the usefulness of the doubt in constructing the definition of *pakṣatā*.

In my work I will try to investigate the two positions, through exploring the process that leads MS to the formulation of the *vipratipattivākya* as the *probandum* of the inference of the falsity of the empiric world.

Philosophical Foundations of Health and Diseases in Āyurveda

Monica K. RATHORE

Health is defined by the World Health Organization (WHO) as a *dynamic* state of complete physical, mental, *spiritual* and social well-being and not merely the absence of disease and infirmity. It is interesting that WHO's integrated definition of health was actually articulated 2,000 years ago in Āyurveda. According to the Āyurveda, balance in *doṣas, agnis, dhātus*, proper elimination of *malas*, blissful senses, mind and bliss at the deepest level of *ātman* is health.[1] It cures disease not only physically but mentally, emotionally and spiritually also.

Āyurveda is also a philosophical system. *Sarvadarśana-Saṁgraha* mentions sixteen philosophical systems, viz. Cārvāka, Bauddha, Arhat, Rāmānuja, Pūrṇaprajña, Nakulīśa-Pāśupata, Śaiva, Pratyayabhijñā, Raseśvara, Aulūkya, Akṣapāda, Jaimini, Pāṇini, Sāṁkhya, Pātañjala and Śāṅkara. Raseśvara *darśana* is one of them which is a developed branch of Āyurveda. P.V. Sharma also used the word *darśana* in his own composition *Āyurveda Darśanam* in its wider connotation comprising metaphysical aspects, basic concepts and philosophy of approach to health and disease.

Āyurveda is based on the laws of nature. An individual human being is the miniature replica of the universe. So the individual and the universe both are *pañcabhautika*, i.e. *ākāśa* (ether/space), *vāyu* (air), *teja* (fire), *ap* (water) and *pṛthvī* (earth). This theory of *loka-puruṣa sāmya* (macrocosm-microcosm continuum) is the most important principle of Āyurveda.

The three forces (*kapha, pitta* and *vāta*) are known as the three *doṣas*. Each of the *doṣas* is composed of one or two elements. *Vāta* is composed of space and air, *pitta* of fire, and *kapha* of water and earth. The *tridoṣa* regulates every physiological and psychological process in the living organism. A harmonious state of these *doṣas* creates balance and results in good health; an imbalance, which might be an excess (*vṛddhi*) or deficiency (*kṣaya*), manifests as a sign of disease. The three humours exist in the body in a genetically firm range of mutual ratio which determine the physique, physiology and psychology of a human being.

This paper will establish the foundations of health and disease in Āyurveda with a philosophical viewpoint, as philosophy is all about

nature and nature of reality we live in. The living being gets casted and evolves from nature, hence the 'health' too is the creation of nature, so also the disease is result of an imbalance between human being and the environment.

Reference

1. *sama doṣaḥ samāgniśca sama dhātu mala kriyāḥ |*
   prasannātmendriya manaḥ svastha ityabhidhiyate | |
   — *S.S.Su.* 15.44

Socio-philosophical Causes Behind the Origin of Philosophical Dramas

Smitha SABU

The history of philosophical dramas in Sanskrit starts with the drama *Āgamāḍambara* of Jayantabhaṭṭa of thenth century CE. These dramas which take philosophy as their sole theme mainly employ sustained allegory and come under the category of allegorical dramas. They show similarity with the Latin dramas based on biblical narratives, which have originated within the church around the tenth century CE. However, there is no influence of these Latin dramas on the origin of Sanskrit philosophic dramas, as sustained allegory is present even in the Vedic and Upaniṣadic literature. This paper is a study on the social and intellectual reasons which might have influenced this innovation in popular literary forms like dramas.

The main objective of philosophical dramas is the impartation of philosophy to common populace. And this is evident from the statements in the early dramas. Mass conversion to Buddhism and Jainism and the protest of Śaiva and Vaiṣṇava scholars is assumed as one of the possible reasons. The philosophical dramas that deal with the philosophies other than Bauddha and Jaina systems have a tendency to abuse Buddhism and Jainism very harshly. The increase in the number of the dramas, dealing with Vaiṣṇava philosophy also supports this view.

The Muslim invasion and such social problems had dissuaded people from the dramas which have erotic sentiment and made them to prefer dramas of secular nature. The prologue of *Prabodhacandrodaya* mentions that the drama is enacted after an exhausting war. However, in the case of *Saṅkalpasūryodaya*, this argument is not valid as the drama

was written before the Muslim invasion in south India. *Prabodhacandrodaya* also does not furnish any reference to the Muslim invasion. So the Muslim invasion is not a reliable direct cause behind the origin of philosophical dramas.

The conflict between the philosophical systems in itself is another possible reason. In the constant intellectual wars between various philosophies, the philosophers of that time use the same method as is used by the opposition to oppose their rival philosophy. The dramas like *Saṅkalpasūryodaya* and *Jñānasūryodaya* had this intention.

In the twelfth century CE, there occurs an interest in experimenting some new literary types. So this tendency might have added momentum to the production of philosophical dramas which follow an innovative style.

Dreaming in Vaiśeṣika Philosophy

Devalina SAIKIA

The present paper aspires to study the 'Dreaming Process' as available in Vaiśeṣika philosophy. The Vaiśeṣika philosophy, for the first time, concerns deeply, distinctly, thoroughly and most scholarly with the dream cognition. So, it is an attempt to study the ancient Indian psychology that Vaiśeṣika system relies on.

Kaṇāda, the propounder of Vaiśeṣika philosophy, has enumerated that the *manas* is an eternal substance which is unconscious and of very minute dimension. There is the existence of a separate mind in each and everybody, but it cannot be perceived by the sense organs. In Vaiśeṣika philosophy, *jñāna* and *svapna* are the two important facts regarding the explanation of *manas*. The *smṛti* occurs due to the connection between *ātman* and *manas* and also because of the past experiences. *Svapna* also comes out that of *smṛti*.[1]

In Vaiśeṣika philosophy *jñāna* or *buddhi* is the substratum of *ātman* and it is divided into two forms as, *vidyā* and *avidyā*. Again each of them is divided into four types — *Vidyā*: *pratyakṣa, anumāna, smṛti, arṣa; Avidyā*: *saṁśaya, viparyaya, andhyavasāya, svapna.*

So, according to Vaiśeṣlika philosophy *svapna* (dream) is a type of *avidyā*. Though it is always referred to invalid knowledge, but it is similar to that of perception and as such termed *pratyakṣākāram*.[3]

In *Praśastapādabhāṣya* and its commentaries the dreaming process is dealt with properly. The study of dreaming process in *Praśastapādabhāṣya* reveals that, *uparatendriyagrāmasya pralīnamanaskasyendriya viśeṣaiva yadanubhavaḥ mānasaḥ tadeva svapnajñānaṁ*.[4] Accordingly, the three types of dreams are, *saṁskākapāṣavajanya* (psychological), *dhātudoṣajanya* (physiological) and *adurjanya* (inexplicable), which is interesting and very near to modern psychology. At the same time, *svapnāntika* is also discussed in Vaiśeṣika philosophy. In *Nyāyakandalī*, it says that, *svapnāntika* occurs at the end of a dream and when somehow we try to justify the previous dream.[5]

Before summing up, I may conclude that, dreaming is the most complex and mysterious fact, which is more pervasive than the waking stage. Because, in waking stage we get direct knowledge through the sense organs but while dreaming we have both, the cognition of *dṛṣṭa* and *adṛṣṭa*.[6] Having analysed all these points, we can say that, the Vaiśeṣika scholars present a logical analysis of dreaming.

References

1. *ātmāmanasoṁ saṁskāraviśeāt saṁskārācca smṛti। tathā svapnaṁ।*
   — *Vaiśeṣikasūtra*, 9.2.6-7
2. *buddhirupalabdhirjñānaṁ pratyaya iti paryyāyāḥ। sā cānekaprakārā, arthānantyāta pratyarthaniyatatvācca। tasyāṁ satyapyanekavidhatve samāsato dve vidhe vidyā ca avidyā ceti। tatrāvidyā caturvidhā-saṁśaya-viparyayānadhyavasāyasvapna-lakṣaṇā। Praśastapādabhāṣyaṁ*, p. 130.
3. Ibid., p. 130.
4. Ibid., pp. 139-40.
5. *Nyāyakandalī*, pp. 441-42.
6. *Naiṣadhacaritaṁ*, 1.39.

दर्शनसङ्ग्राहकग्रन्थेषु सर्वमतसङ्ग्रहः
एकं विवेचनम्

नीलमशर्मा

भारतीयदर्शने संग्राहकग्रन्थानां एका महती परम्परा वर्तते। अस्यां परम्परायां 'सर्वमतसंग्रहः' नाम्नः अद्वितीयग्रन्थो विद्यते। ग्रन्थोऽयं सर्वप्रथमं टी० गणपतिमहोदयेन अष्टादशाधिके एकोनविंशतितमे वर्षे प्रकाशितः। तत्पूर्वम् एतस्य ग्रन्थस्य कोऽपि परिचयो नासीत्। 'सर्वमतसंग्रहः' ग्रन्थास्याऽस्य ग्रन्थकारस्य कोऽपि परिचयो न प्राप्यते। तथापि अन्तः साक्ष्यमाध्यमेन ग्रन्थोऽयं

सप्तदशशताब्द्या: परवर्ती अवधार्यते। टी० गणपतिशास्त्रिणा अयं ग्रन्थ: चङ्गारप्पल्लिममठस्वामिन: श्रीयुतपरमेश्वरपोत्तिमहाशयस्य सकाशाल्लब्धं केरलीयलिपि तालपत्रात्मकादर्शद्वयमाश्रित्य संशोधित:। अस्य ग्रन्थस्य संस्करणं द्विषष्ठि त्रिवेन्द्रम-संस्कृत-शृंखलायां, त्रावणकोरगवर्नमेण्ट-प्रेस, त्रिवेन्द्रमत: अष्टादशाधिके एकोनविंशतितमे वर्षे सम्पादितं प्रकाशितञ्च। ग्रन्थोऽयं दिल्लीस्थ: भारतीय-बुक-कोरपोरेशनात् अष्टाधिकद्विसहस्रतमे वर्षे पुन: प्रकाशितम्।

यथाहि ग्रन्थास्यास्य नाम्नैव ज्ञायते यत् ग्रन्थेऽस्मिन् सर्वेषां भारतीयदार्शनिकमतानां संग्रहणं विद्यते। अत्र चार्वाक-जैन-बौद्ध-वैशेषिक-न्याय-सांख्ययोग-मीमांसा-वेदान्तसगुणब्रह्मवादि-निर्गुणब्रह्मवादि-पौराणिकानि मतानि संग्रहीतानि। तत्रापि मुख्यतया प्रमाता-प्रमेय-मोक्षविषयकानि मतान्येव प्राधान्येन प्रस्तुतानि।

यद्यपि भारतीयदर्शने बहव: दर्शनसंग्राहकग्रन्था: सन्ति यथाहि आचार्य हरिभद्रसूरिणा विरचितं 'षद्दर्शनसमुच्चय:', आचार्यशंकरस्य 'सर्वसिद्धान्तसंग्रह:', माधवाचार्यस्य 'सर्वदर्शनसंग्रह:', कस्यापि अज्ञात-जैनाचार्यस्य 'सर्वसिद्धान्तप्रवेशक:', माधवसरस्वते: 'सर्वदर्शनकौमुदी', राजशेखरस्य 'षड्दर्शनसमुच्चय:', मेरुतुङ्गस्य 'षड्दर्शननिर्णय:' चेत्यादय:। एतेषु कस्मिन् अपि ग्रन्थे ग्रन्थकारेण स्वकीया प्रमाणमीमांसा न कृता, किन्तु सर्वमतसंग्रहकार: ग्रन्थस्य प्रारम्भे सर्वप्रथमं प्रमाणमीमांसां कराति, प्रमाणस्य सर्वथा मौलिकं लक्षणं प्रस्तौति – 'सम्यगनुभव: प्रमाणम्'। यद्यपि भासर्वज्ञेण प्रभावितमिदं लक्षणं, तथापि द्वयोर्मध्ये प्रमाणलक्षणे 'साधन' शब्दग्रहणे विभेदोऽस्ति। प्रमाणस्य अष्टविधभेदा: – प्रत्यक्षम्, अनुमानम्, आगम:, उपमानम्, अर्थापत्ति:, अभाव:, सम्भव: ऐतिह्यं च सन्ति। अत्रापि प्रत्यक्षप्रमाणनिरूपणप्रसंगे षड्विधसन्निकर्षान् ग्रहणाति – संयोग-संयुक्तसमवाय-संयुक्तसमवेतसमवाय-समवाय-समवेतसमवायांश्च। न्यायसम्मतं पञ्चसन्निकर्षं, विशेषणविशेष्यभावसन्निकर्षस्थाने षड्सन्निकर्षरूपे मीमांसावेदान्तसम्मतं 'तादात्म्यसम्बन्ध' सन्निकर्षं स्वीकरोति। इत्थं ग्रन्थस्य अन्यदपि वैशिष्ट्यं विस्तरेण शोधनिबन्धे कथयिष्ये।

Some Editorial Notes on the Śabdādhikaraṇa Section of the Sucaritamiśra's Commentary on the Ślokavārttika

Taisei SHIDA

Kumārila Bhaṭṭa's *Ślokavārttika* (*ŚV*) records various philosophical arguments between Mīmāṁsā and its antagonist schools. The *ŚV* is frequently quoted and criticized by philosophers of other schools, a fact which suggests the great impact of the text on classical Indian thought. Therefore, constructing the history of classical Indian philosophy requires a precise understanding not only of the *ŚV* itself, but also of its later interpretations of philosophers who belong to Mīmāṁsā and other schools.

At least four classical commentaries on the *ŚV* have already been either partially or wholly edited. Nevertheless, regarding the latter part of the *ŚV*, which is important for the hermaneutic analysis of Mīmāṁsā, only the commentary by Pārthasārathi (*c*. twelfth century) has been edited and published; other commentaries exist at the best in the form of manuscripts.

One of the commentators on the *ŚV* is Sucaritamiśra. His floruit has not yet been ascertained: his work is quoted by Jñānaśrīmitra, and he himself quotes the works of Maṇḍanamiśra, Sadyojyotis and others. His commentary called *Kāśikāṭīkā* covers the *ŚV* in its entirety, but the only edition published from Trivandrum (3 vols.) covers up to the Sambandhākṣepavāda section. The publication of the fourth volume which was supposed to cover the rest of the text, as reported by Omae (1998: n.12), seems to have been cancelled.

This last part includes arguments over the eternity of all the three: word, meaning, and their relation. The eternity of these linguistic elements is one of the most important issues for Mīmāṁsā philosophy in order to prove the authority of the eternal scriptures, namely the Vedas. Recently, I started a project on a critical edit of the Śabdādhikaraṇa/Śabdanityatādhikaraṇa section of the Sucaritamiśra's *Kāśikāṭīkā* with reference to several manuscripts and transcriptions, most of which are preserved in libraries in southern India.

In this presentation, in an early phase of the project, I will report on the manuscripts and transcriptions available that cover the Śabdādhikaraṇa section and show their mutual relationships. I will also present some editorial notes where the reading of the *ŚV*, at least the text in front of Sucaritamiśra, deviates from the currently available editions, and also some important information such as Sucaritamiśra's quotation of Sadyojyotis mentioned above.

वेदान्तदर्शने आत्मस्वरूपविमर्शः

के. बी. सुब्बारायुडु

भारतीयदर्शनेष्वद्वैतवेदान्तदर्शनस्य स्थानमत्यन्तं प्रधानं वर्तते। अस्य नामधेयं वेदान्तदर्शनमित्यपि प्रसिद्धम्। वेदानामन्तः सिद्धान्त इति वेदान्तो, वेदैर्निर्णीतोऽर्थः वेदान्तः, अथवा यस्य ज्ञानानन्तरं वेद जानाति इति क्रियाया अन्तो निरुपयोगो भवति स वेदान्त इति व्युत्पत्त्यर्था बहुविधाः श्रूयन्ते। अयमतिप्राचीनसम्प्रदायः सर्वसिद्धान्तशिखामणिश्चास्ति। सम्पूर्णतया पारमार्थिकाऽद्वैतस्थापको वेदान्तः। उक्तं च सर्वतन्त्रसिद्धान्तपदार्थलक्षणसंग्रहे–जीवब्रह्माभेदबोधकं वाक्यम् वेदान्त इति,

वेदानामन्तोऽवसानभागो वेदान्त इति च।

अत्यधिकग्रन्थरचना अस्मिन् वेदान्तविषयेऽभवत्। अद्वैतवेदान्तसम्प्रदायाचार्यश्रीवेदव्यास इत्युच्यते। यद्यपि ततः पूर्वमपि वेदान्तमततत्त्वविचार आत्रेयाऽऽश्मर कार्ष्णाजिनीत्यादि-भिराचार्यैः कृतः। यतो हि व्यासरचितब्रह्मसूत्रेष्वेव तेषां नाम उट्टंकितमस्ति। यथा आश्मरथ्यः – 'अभिव्यक्तेरित्याश्मरथ्य' इति, 'चरणादिति चेन्नोपलक्षणार्थ इति कार्ष्णाजिनः'। तथाप्यद्वैतवेदान्तसम्प्रदायाचार्येषु मुख्यता तु शंकराचार्यस्यैवेति कथनं नानुचितं भवति। यतो हि ब्रह्मसूत्राणां व्याख्या विशिष्टाद्वैताद्वैतपरा अपि कृता। किन्तु तेषां सूत्राणामद्वैतपरं भाष्यमाचार्येणैव कृतम्। यद्यपि आचार्यगुरोर्गुरुः गौडपादाचार्योऽप्यद्वैतप्रतिपादकः। तथापि शंकराचार्येणाद्वैत-वेदान्तप्रचारोऽपि कृतः। अत आचार्यशंकरजीवनमेकस्मिन् श्लोके एवं संघट्टितमस्ति।

अष्टवर्षे चतुर्वेदी, द्वादशे सर्वशास्त्रवित्।
षोडशे कृतवान् भाष्यम् द्वात्रिंशे मुनिरभ्यगात्।।

आचार्यमार्गगामिनोऽन्येऽपि मधुसूदनसरस्वती, श्री विद्यारण्यस्वामीत्यादयस्सन्ति। तेषामपि मतभेदः किंचित् वर्तते। अत्रैव संक्षेपेण प्रदर्श्यते। अद्वैतवेदान्तमतानुसारं मूलसिद्धान्तरूपेणान्तः- कारणावच्छिन्नचैतन्यमेव जीवः, शरीरेन्द्रियातिरिक्तः, शरीरेन्द्रियाध्यक्षः कर्मफलभोक्ता च भवति। उक्तं च मुण्डके –

द्वासुपर्णा सयुजा साखाया समानं वृक्षं परिषष्वजाते।
तयोरन्यः पिप्पलं स्वाद्वत्यनश्नन्नन्योऽभिचाकशीति।।
वालाग्रशतभागस्य शतधा कल्पितस्य च।
भागो जीवस्य विज्ञेयस्स चानन्त्याय कल्पते।।
अहंकाराभिमानेन जीवस्स्याद्धि सदाशिवः।
स चाविवेकप्रकृतिसङ्गत्या तत्र मुह्यते।। इति

'यः कर्ता सोऽयं वै भूतात्मा करणैः कारयितान्तःपुरुषोऽथ' – इत्यादिना जीवस्य स्वरूपमस्तित्वं च भिन्नभिन्नरूपेण वर्णितमस्ति चार्वाकमतमारभ्य अद्वैतवेदान्तदर्शनपर्यन्तं जीवः कर्ता अकर्ता भोक्ता अभोक्ता चैतन्यरूपः चैतन्याधिकरणो नित्योऽनित्यश्च सर्वदर्शनेषु कल्पितपारमार्थिकभेदेन प्रतिपादितम् सर्वमिति निबन्धेऽस्मिन् अद्वैतवेदान्तदृशा आत्मतत्त्वस्य विचारः करिष्यते।

Empirical Facts and the Vaiśeṣika System of Categories
Two Directions of Uddyotakara's Exploration for the Ground of Sound Inference

Takanori SUZUKI

As one of the issues for researchers who try to delineate the development of Nyāya theory of inference, chronological gap between

Uddyotakara (sixth century CE) and Vācaspati (tenth century CE) resides in the Nyāya history. Besides, the big time span itself between these two commentators of the *Nyāyasūtra*, interactions with Buddhists and Mīmāṁsakas that happened in this period of time caused Naiyāyikas to shift the focal points of their theory of inference. Vācaspati, whose theory of inference is known to be influenced by that of Trilocana (ninth century CE), does not seem to deeply follow the discourse of Uddyotakara. In fact, Udayana (eleventh century CE) states Uddyotakara's theory of inference to be obsolete when he puts comments upon Vācaspati's *Nyāyavārttikatātparyaṭīkā*.

In his *Nyāyavārttika*, Uddyotakara does not use the words *vyāpti* and *pakṣadharmatā* in each specific sense as later Naiyāyikas do so. However, he clearly considers that "relationship between inferential mark and what is to be inferred (*liṅgaliṅgisaṁbandha*)" and the "existence of inferential mark in the particular subject" are essential factors for the occurrence of inferential knowledge. It is obvious that he knew the form of valid inference, of which conclusion automatically becomes true when its two premises are true. What is unique for his theory is, then, his opinion about the ascertainment of the truth of major premises, i.e. one of the grounds for sound inference.

Unlike later Naiyāyikas, Uddyotakara does not give any clear definition about inferential relationships and discuss the means to grasp it when he comments on the *Nyāyasūtra* 1.1.5. Moreover, as is well known, he even rejects the invariable relationship between smoke and fire, which the other logicians unquestionably accepted. These characters of his theory of inference have made modern researchers confused, and any sufficient interpretations of it have not been seemingly presented so far.

Although it seems to be difficult, at a glance, to find coherence in Uddyotakara's description on the ground of sound inference, closer inspection seems to bring us the evidence that he tried to establish his theory in a coherent manner. In this presentation, relevant passages of the *Nyāyavārttika* and *Nyāyasūtra* 1.1.5 will be dealt with to prove that his theory of inference had two directions for the ascertainment of inferential relationships.

भारतीयदर्शनेषु हेत्वाभासविमर्शः

हरेराम त्रिपाठी

हेतुवद् आभासन्ते इति व्युत्पत्त्या हेत्वाभासशब्दार्थः दुष्टहेतुः। हेतोः आभासा इति व्युत्पत्त्या हेत्वाभासशब्दार्थः दोष इति। दोषवत्त्वं दुष्टत्वम् स्वज्ञानविषयप्रकृतहेतुतावच्छेदकवत्त्वसम्बन्धेन। चार्वाकं परित्यज्य प्रायः सर्वे दार्शनिकाः अनुमानं प्रमाणं स्वीकुर्वन्ति। अनुमानन्तु अनुमितिकरणं तच्च सद्धेतुज्ञानाधीनम्। व्याप्तिविशिष्टपक्षधर्मतावत्त्वं सद्धेतोः लक्षणम्। व्याप्तेः अभावो वा पक्षधर्मताया अभावो यदि हेतौ विद्यते तदा हेतुवत् प्रतीयते स च हेत्वाभास इति। बौद्धमते अनुमानं द्विविधं स्वार्थानुमानपरार्थानुमानभेदेन। तत्र त्रिरूपतो लिंगादनुमेयार्थदर्शनं स्वार्थम्। त्रिरूपं पक्षसत्त्वं सपक्षसत्त्वं विपक्षासत्त्वञ्च तया विशिष्टं हेतुः सद्धेतुः। तत्र त्रयाणां रूपाणामेकस्यापि रूपस्यानुक्तौ साधनाभासाः वा हेत्वाभासाः। बौद्धमते हेत्वाभासः त्रिविधः असिद्धः, अनैकान्तिकः विरुद्धश्च। तत्र एकस्य रूपस्य धर्मिसम्बन्धस्य असिद्धौ सन्देहे वाऽसिद्धो हेत्वाभासः। स च चतुर्विधः उभयासिद्ध, अन्यतरासिद्ध, आश्रयासिद्धश्च। व्याप्त्यनिश्चये हेतोरनैकान्तिको दोषः। अनैकान्तिकः षड्विधः, साधारण, असाधारणः सपक्षैकदेशवृत्तिः विपक्षव्यापी, विपक्षैकदेशवृत्तिः सपक्षव्यापी, उभयपक्षैकदेशवृत्तिः, विरुद्धाव्यभिचारी च। द्वयोः रूपयोः विपर्ययसिद्धौ विरुद्ध अर्थात् सपक्षसत्त्वस्य विपक्षासत्त्वस्य च अभावसिद्धौ विरुद्धहेत्वाभासः। जैनमतेऽपि त्रयो हेत्वाभासाः भवन्ति असिद्धविरुद्धानैकान्तिकाः इति वैशेषिकमतेऽपि त्रयो हेत्वाभासाः भवन्ति।

न्यायनये पञ्चहेत्वाभासाः सन्ति सव्यभिचारविरुद्धासिद्धसत्प्रतिपक्षबाधिता इति। अस्मिन् मते हेतुः त्रिविधः केवलान्वयिकेवलव्यतिरेक्यन्वयव्यतिरेकिभेदात्। तत्रान्वयव्यतिरेकिहेतौ पक्षसत्त्वं सपक्षसत्त्वं विपक्षासत्त्वमबाधितत्वमसत्प्रतिपक्षितत्वञ्चेति पञ्चरूपाणि सन्ति। तत्र कस्यापि रूपस्याभावे हेत्वाभासो भवति। अन्वयव्यतिरेकिहेतौ यद्यपि एते पञ्चधर्माः सन्ति। कुत्रचित् असद्धेतौ एकस्य, द्वयोः, त्रयाणां, चतुर्णां वा पञ्चानामभावेऽपि पञ्चविधहेत्वाभासो भवति। यथा तत्त्वनिर्णयस्य विजयस्य च प्रयोजकाः सद्धेतवः भवन्ति तथैव "मम हेतुः सन् समीचीनः व्याप्तिपक्षधर्मताविशिष्टत्वात्, तव हेतुर्दुष्टः बाधितत्वात् व्यभिचारितत्वात् इत्यादिरीत्या हेत्वाभासज्ञानात् परकीयहेतौ दोषाभिधानद्वारा हेत्वाभासज्ञाननिष्ठजनकतावच्छेदकज्ञानविधया विजयप्रयोजकता हेत्वाभासे लभ्यते। हेत्वाभासस्य सामान्यलक्षणत्रयं विद्यते।

अनुमितिकारणीभूताभावप्रतियोगियथार्थज्ञानविषयत्वमिति प्रथमं लक्षणम्। यथा ह्रदो वह्निमान् धूमादित्यत्र ह्रदो वह्निमान् इत्याकारकानुमितिकारणीभूतोऽभावः ह्रदः वह्न्यभाववान् इत्याकारकबाध-निश्चयाभावः तत्प्रतियोगियथार्थज्ञानविषयत्वस्य वह्न्यभाववद् ह्रदे सत्त्वात् भवति लक्षणसमन्वयः।

यद् विषयकत्वेन ज्ञानस्य अनुमितिप्रतिबन्धकत्वम् तत्त्वं हेत्वाभासस्य लक्षणम् यद्वा ज्ञायमानं सदनुमितिप्रतिबन्धकत्वम्। तत्र उभयकोट्युपस्थापकतावच्छेदकरूपवत्त्वं तत्त्वं सव्यभिचारत्वम्। साध्यव्यापकीभूताभावप्रतियोगित्वं विरुद्धस्य स्वरूपम्। सत्प्रतिपक्षस्य विभाजकलक्षणन्तु प्रकृतपक्षसाध्यवैशिष्ट्यग्रहविरोधित्वे सति विशिष्टपक्षसाध्यग्रहविरोधि-प्रकृतपक्षसाध्यवैशिष्ट्यग्रहविरोधिरूपोन्नायकत्वम्।

साधारण्यकथिताऽसाधरण्यानुपसंहारित्वभिन्नं ज्ञानस्य विषयतायाः परामर्शविरोधितावच्छेदकं रूपं तद्वत्त्वमसिद्धेर्लक्षणम्। साध्याभाववत्त्वप्रमाविषयपक्षकत्वं, प्रमितिसाध्याभाववत्पक्षकत्वम्,

पक्षनिष्ठप्रमाविषयत्वप्रकाराभावप्रतियोगित्वसाध्यकत्वं वेति बाधितहेत्वाभासस्य लक्षणम्। पक्षे साध्याभावनिश्चयः बाधः तद्वत्त्वं च स्वज्ञानविषयप्रकृतहेतुतावच्छेदकवत्त्वसम्बन्धेन बाधितहेत्वाभासस्य लक्षणम्। अन्येषां दार्शनिकानां नये हेत्वाभासस्य किं स्वरूपम् तस्य भेदः कतिविधश्चेति शोधपत्रे वक्ष्यामि इत्यलं विस्तरभयेन।

Al-Bīrūnī's Acquaintance with Sāṁkhya

Noemie VERDON

This paper will deal with al-Bīrūnī's observations on the Sāṁkhya philosophy found in his book on India, the *Taḥqīq mā li-al-Hind*. Written at the beginning of the eleventh century CE in Arabic, this book contains much information on Indian culture. Notably, al-Bīrūnī translated one book on Sāṁkhya from Sanskrit into Arabic, the *Kitāb Sānk* (or *Book Sānk*), passages of which are found in his book on India. We will try to identify what could have been the Sanskrit source of this *Kitāb Sānk*. Some analytical work had been already done by Edward Carl Sachau (*Alberuni's India*, 1888), by Junjiro Takakusu (La Sāṁkhyakārikā, étudiée à la lumière de sa version chinoise, in *Bulletin de l'Ecole française de l'Extrême-Orient*, 4, 1904, pp. 1-65) and by Richard Garbe (*Die Sāṁkhya-Philosophie. Eine Darstellung Des Indischen Rationalismus*, 1894; *Sāṁkhya und Yoga*, 1896).

Sachau analysed the relation between the *Kitāb Sānk* and the *Sāṁkhyakārikā*, as well as the relation between the *Kitāb Sānk* and the *Sāṁkhyapravacanabhāṣya* of Vijñānabhikṣu. Also the relation between the *Kitāb Sānk* and the *Gauḍapādabhāṣya* has been explored by Sachau, Takakusu and Garbe. And lastly, Takakusu worked on the relation between the *Kitāb Sānk* and the commentary translated into Chinese by Paramārtha, called *Suvarṇasaptati*.

We will present their arguments and hypotheses concerning the different relations between the *Kitāb Sānk* and these Sanskrit texts. We will subsequently explain, with the help of examples taken from those texts, the need to include the *Yuktidīpikā*, the *Māṭharavṛtti*, the *Sāṁkhyasaptativṛtti* and the *Sāṁkhyavṛtti* into the discussion.

Gaṅgeśa's Theory of the Meaning of Verbal Suffixes (Ākhyāta)

Toshihiro WADA

After the fourteenth century the Naiyāyikas, the Mīmāṁsakas, and the Grammarians presented their own theories of verbal cognition (*śābdabodha*) and disputed with each other. This dispute might be traced back to Vācaspati (tenth century) or Udayana (eleventh century). The fundamental differences in their theories are understood from manual texts such as the *Nyāya-Siddhānta-Muktāvalī*, the *Maṇikaṇa*, and so on, but such texts do not lead us to an understanding of those differences from a historical viewpoint. As a cue to reconstruct the discussion by the three schools from a historical perspective, I will take up the theory of the New Nyāya (Navya-Nyāya) on the meaning of verbal suffixes, and in particular the theory formulated by Gaṅgeśa (fourteenth century). For an analysis of his theory I will focus on the 'Verbal Suffixes Section' (Ākhyāta-vāda) in the 'Language Chapter' (Śabda-khaṇḍa) of his *Tattva-Cintāmaṇi*.

This section can be divided into eight parts: (1) an introduction: the presentation of the Nyāya view, (2) the Mīmāṁsā view, (3) the Nyāya refutation, (4) The view of the author of the *Ratnakośa*, (5) the refutation of the author of the *Ratnakośa*, (6) the Grammarians' refutation to the Nyāya view, (7) the Nyāya Response to (6), and (8) the Nyāya view in detail. Part (8) provides not only the traditional Nyāya and the new Nyāya views marked with the indicators *saṁpradāyaḥ* (traditional view) and *navīnāḥ* (neo-logicians) respectively, but also Gaṅgeśa's own view marked with the indicator *vayaṁ brūmaḥ* (We claim the following).

His view is set forth in the small sub-part marked with the third indicator too briefly to judge that all he holds on the meaning of verbal suffixes is expressed therein. By collecting views not denied through parts (1) to (8) we can add some more to Gaṅgeśa's final view.

Gaṅgeśa claims in the sub-part that verbal suffixes can denote objectness (*karmatva*), elaborates it, and concludes that the suffixes denote agentness (*kartṛtva*) and objectness. Before his conclusion he has not explained what agentness is, and hence for him it seems apparent what it is. Moreover, from parts (1) to (7) and the other sub-parts of (8) we will be able to consider that Gaṅgeśa maintains particular

views of the number expressed by the suffixes, the relation between the three tenses and the meaning of the suffixes, and so on.

What is Liberation? Bhaṭṭa Rāmakaṇṭha's Paramokṣanirāsakārikāvṛtti, with Special Reference to its Treatment of Advaita Vedānta and Pāñcarātra

Alex WATSON

The paper will be based on the critical edition, first translation and analysis of the *Paramokṣanirāsakārikāvṛtti* (*PMNKV*) that is being prepared by Anjaneya Sarma, Dominic Goodall and me. The text, written by Bhaṭṭa Rāmakaṇṭha (CE 950–1000), a Kāśmīrian thinker belonging to the Śaiva-Siddhānta tradition, elaborates and then refutes seventeen theories about the nature of liberation (*mokṣa*). The paper will give a brief overview of these theories by means of a series of dichotomies. First the non-theistic theories will be distinguished from the theistic ones. Within the former category, those that accepted the existence of a self will be distinguished from those that did not. Within the former, those that envisaged the disappearance of the individual self will be distinguished from those that held it to continue to exist in liberation.

The paper will then look at *PMNKV*'s representation of two non-dualist traditions: Advaita Vedānta and Pāñcarātra Vaiṣṇavism. Sanderson (2006) has already remarked on the fact that although Rāmakaṇṭha elaborates Advaita Vedānta in terms of the illusionism (Māyāvāda) of Maṇḍanamiśra, the text on which he is commenting (the *Paramokṣanirāsakārikā* of Sadyojyotis) outlines a different kind of Advaita Vedānta, namely transformationism. The paper will (1) remark on some philosophical advantages of transformationism over illusionism, and (2) point out that Rāmakaṇṭha actually outlines a third kind of Advaita Vedānta which differs from both, illusionism and transformationism.

If time allows, the paper will then look at the elaboration and defence of the Pāñcarātra view that on liberation the individual soul ceases to exist, dissolving into its material cause which is known in this tradition as Vāsudeva, Nārayaṇa, Parā Prakṛti or Mahāvibhūti.

खण्डः १२

धर्मविद्या

Section XII

Religious Studies

Conveners

- Bettina Bäumer
- Arvind Sharma

योगचतुष्टये विवेकानन्दमननम्

सुखमयभट्टाचार्यः

योगं विना ज्ञानं सपदि साक्षान्न मोक्षदम्।
विना च ज्ञानं किं खलु भवति श्रित्वा योगम्।।
ज्ञानेन लभ्यते हि योगो जन्मान्तरशतैः।
योगात्तु प्रजायन्ते ज्ञानं जन्मनैकेनैव।।

स्वामिना अद्वैतवेदान्तिना श्रीश्रीरामकृष्णदेवस्य शिष्यप्रवरेण विवेकानन्दमहाभागेन योगचतुष्टये मनोदधानेन मनुष्याणां दैवीसत्ताविकाशनाय स्वजीवितस्य अत्यल्पेऽपि परिसरे मर्त्यधाम्नोऽशेषोपकृतिः कृता। तस्य भावसामग्री स्थानस्थानतः सङ्कलस्य कर्मयोगः, भक्तियोगः ज्ञानयोगः राजयोगश्चेति योगग्रन्थचतुष्टयं निर्मितम्। नानामार्गसेवितानां नानाभावमाश्रयतां सर्वेषां नृणां शरण्यः पयसामर्णव इव एक एव इति विचिन्त्य मार्गचतुष्टयस्य एकतममाश्रित्य येन अज्ञानज्ञानविज्ञानातिक्रमणेन प्रज्ञानमानन्दघनममृतसदनमाश्रयितुं जनोऽर्हति इति निश्चित्य यतिराजेनेदं कृतम्।

यत् क्रियते तत् कर्म। मानवचरित्रे तत्प्रभावोऽस्ति। स्वस्वक्षेत्रेषु सर्वे एव महीयन्ते। चिराय परसुखनिर्माणं श्रेष्ठं कर्म। कर्त्तव्यं निश्चित्य कर्म करणीयम्। परोपकारेण स्वोपकार इति ज्ञेयम्। सन्त्यज्य कर्मफलं सत्कर्मकरणेन अनासक्तिं द्वारीकृत्य हृदयग्रभेदेन मुक्तराविर्भवति। कर्मयोगस्य लक्ष्यं मुक्तिरेव। कर्मैव उपासना।

मायातत्त्वमधिगत्य मनुष्यस्य यथार्थस्वरूपं निश्चित्य, मायेश्वरयोः क्रमविकाशं पर्यालोच्य बहुत्वे एकत्वमनुभूय अपरोक्षानुभूत्या आत्मनो मुक्तस्वरूपम् अभ्यगम्यते। वेदान्तः कर्मजीवने कथं विनियुज्यते तदपि ज्ञेयमनुष्ठेयञ्च।

ज्ञानं ग्रन्थतप्रवचनादितः समाम्नायते। एतत् श्रवणम्। ततो मननमावस्यकम्। जगद्धेयं ब्रह्मोपादेयमिति ज्ञानस्य निश्चयेन बलाधाने ब्रह्माभ्यगमनाय निदिध्यासनं प्रासङ्गिकं भवति। ज्ञानन्तु योगमाश्रित्य मुक्तिं राति। यमादितः समाधिं यावत् क्रियायोगः प्रसारितः। परमात्मना जिवात्मनो योगो राजयोगः। राजयोगसमाधौ ध्यातुर्ध्यानस्य ध्येये परमात्मनि पर्य्यवसानं भवति। समासतः तत्प्रतिपादनाय सन्दर्भेऽस्मिन् उपक्रमो विधीयते।

Concept of Vratas (Fast) in Padma Purāṇa and their Contemporary Relevance

Hemlata BILTHARIA

Purāṇas are the repositories of Indian culture, custodians of religious traditions, abundant in ancient historical and cultural fables, rich in solution of life's intricate problems, bubbling with ambrosia of devotion (*bhakti rasa*) leading to freedom from earthly bondage with their matchless treaties on *vratas*.

It is difficult to dive deep into the Purāṇic literature so I will confine myself to elucidate *vrata*'s concept and its relevance. *Padma Purāṇa* is an encyclopaedic record of *vratas*, *māhātmya*, *utsavas* (festivals), religious gems of 'the purest ray serene' divided into six parts replete with *japa*, *tapas*, *yajña*, exhibiting the climax of the Indian civilization and very eminent for its inimitable style.

All the religions of the world advocate *vrata*s as avowed objects of human happiness, peace and soul's emancipation. Some *vrata*s are meant for specific purposes, e.g. 'Padma Ekādaśī'. Aim of the Purāṇa is to inbred truth through *vrata*s, faith, meditation, resolution, and compassion for the elevation of mankind.

*Vrata*s are essentially observed for maintaining good health. In modern times because of lifestyle changes, fast food consuming man has been affected adversely. There is thus a spate in the rise of many diseases. *Vrata*s imperceptibly attempt to bring man closer to nature and to cure disease for the sound health of all human beings.

In modern times due to materialistic value system man has turned away from spiritualism and other ethical goals. *Vrata*s are capable to kindle light of wisdom for attaining goal of human life.

To determine the Purāṇic concept of *vrata* in its right perspective as also to determine its impact on socio-cultural, ecological and environmental aspects an in-depth study and research should reap high dividend in terms of human welfare.

भगवद्गीता जीवनदर्शनञ्च

स्वप्ना देवी

भारतवर्षं कर्मभूमिः – अध्यात्मसाधनवेदिका। कर्मवशादेव नराः अवस्थामुच्चावचां प्रपद्यन्ते। सत्कर्मणि कृते आरोहः, दुष्कृते कृते अवरोहः जननान्तरेषु भवतीत्यस्माकं शास्त्रसिद्धान्तः। शास्त्रं च वेदतः आरभ्य स्मृतिपर्यन्तं प्रसृतम्। उपनिषत्सु अध्यात्मतत्त्वमात्मतत्त्वं ब्रह्मतत्त्वं वा घनीभूतमुपलभ्यते। अतः अशेषोपनिषदामध्ययनं तत्सारग्रहणञ्च भवति सुदुष्करम्। सारसंग्रहादृते च निश्चयेन नाधिगन्तुं शक्यते स्वस्वसाधनमार्गः। विना च साधनम् अभ्युन्नतिः निःश्रेयसप्राप्तिश्च न भवितुमर्हति। अस्माकं ज्ञानतृष्णानिवृत्तये साधनमार्गनिर्देशाय च भगवता श्रीकृष्णेण उपनिषत्सारः उपढौकितः। सैव गीता श्रीमद्भगवद्गीता श्रीमता भगवता गीता (उपनिषद्)। उपनिषदेव गीता। सर्वासामुपनिषदां गानत्वेन प्रयोगाद् गीतावश्यमेव भवेत् सुवृहत्कलेवरसमन्विता। अपितु गीता सप्तशती। एतेन गम्यते उपनिषत्सार एव गानत्वेन भगवता अधिकृतः। सर्वोपनिषद्दोहनकर्त्ता स्वयं श्रीकृष्णः। अत उक्तम् – 'ज्ञानमुद्राय कृष्णाय गीतामृतदुहे नमः।' गीतामृतं कुतः

संगृहीतमित्याक्षेपे समाधानं हि -

सर्वोपनिषदो गावो दोग्धा गोपालनन्दनः।
पार्थो वत्सः सुधीर्भोक्ता दुग्धं गीतामृतं महदिति।

एतेनास्माभिः किंलब्धम्? उक्तमेव हि गीतामृतस्य भोक्ता सुधीः। सन्मार्गं व्रजतां जनानां कृते एव गीतामृतमुपनिषत्सारभूतं भगवतोपहृतम्। अतो गीतातत्त्वमधिकृत्य अधिकारमनुसृत्य साधनमार्गः सुखेन निश्चेतुमशक्यः। महाभारतस्य भीष्मपर्वणि कुरुपाण्डवयोः कुरुक्षेत्रे समारब्धप्राये महासमरे वैक्लव्यमुपागतमर्जुनं प्रति स्वधर्मस्मारणाय आशुकर्त्तव्यनिर्धारणाय भगवता श्रीकृष्णेन गीतोपदिष्टा। जाते एव संशये तदुच्छेदाय सति प्रयोजने मार्गनिर्देशः आवश्यको भवति। अत्र न केवलम् अर्जुनकृते, काले काले लोकयात्रायां संशये समुदिते सति तदुच्छेदाय सर्वजनोपकाराय गीतातत्त्वस्य प्रयोजनमनुभूयते। वत्ससान्निध्यं विना गोदुग्धं यथा न क्षरति निमित्तभूतमर्जुनं विहाय गीतामृतं नाविर्भवति। वत्सेन किञ्चिद् दुग्धमेव पीयते क्षीरास्वादनन्तु यथार्थतया सुधीभिरेव क्रियते। एवं दृश्यते सर्वशास्त्रसारभृता गीता सर्वेषामेव सतां मार्गनिर्देशरूपत्वेन विराजते। सर्वशास्त्रसारत्वेन सर्वसाधारणमार्गसिद्धये गीता अपरिहार्य्या। उक्तञ्च - 'गीता सुगीता कर्त्तव्या किमन्यैः शास्त्रविस्तरैः।' इति। गीतामधीत्यैव संशयसमाधनं सम्भवति साधनमार्गनिर्वाचनञ्च सम्भवति।

श्रीगीतासु समुपलब्धं जीवनदर्शनमधिकृत्य सन्दर्भपत्रोऽयं प्रवर्त्तते।।

Foundations of Faith
A Historical Perspective

Himanshu Shekhar JHA

The historical foundation of religion dates back to the coming of the holy Veda into existence. Vedas being *apauruṣeya* are, undoubtedly, the mother of all religious systems and beliefs and cannot be confined to any specific time frame. All subsequent religious denominations and faiths owe their genesis to the Vedas and their accessories, although many of their precepts and practices are diametrically opposed and obnoxious to the great Vedic ideas.

The word 'religion' which has its etymological root in the Latin *religio* has the same connotation as that of the Sanskrit word *dharma*. It is reasonable to believe that the English word 'man' has historically envolved from the Sanskrit word *manu*. It may be mentioned here that Manu, the first lawgiver and Prajāpati, i.e. ruler of people, finds mention in the *Rāmāyaṇa* (Ayodhyākāṇḍa: 110: 06) the earliest epic composed by the great sage Vālmīki. The influence of Manu upon subsequent religious developments in the world is too evident to be

ignored. Take, for instance, the description of the creation of the world in the opening chapter of the Bible (The Genesis; 01:02:03). It is exactly the same as that which we find in the opening chapter of the *Manusmṛti* (01.05-06).

Unlike religion, faiths being based mainly on the beliefs and practices of individuals, are confined to specific times and localities. For instance, Christianity evolved in Palestine with Jesus Christ, post-Abraham Islam in Arabia with Mohammad (CE 570-632), Taoism in China with Lao-tse (c.6 CBC), Confucianism in China with Confucius; Buddhism in India with Lord Buddha; Jainism in India with Vardhmān Mahāvīra (599-527 BCE); Sikhism in India with Guru Nanak (sixteenth century), Zoroastrianism in Iran with Zoroaster and Judaism in Israel with Moses.

The foundations of eternal and universal *dharma* were thus laid much earlier than these faiths.

Hell and Heaven in the Mahāvastu-avadāna

Samniang LEURMSAI

The concept of hell and heaven is one of those popular features which can be found in all religions. The idea of reward and punishment that in the next life one gets in accordance with one's good or evil deeds of the present life appears to have always been a cornerstone of what we generally recognize a formulated religion. In the Buddhist tradition, this concept is based on the law of action (*karma*) which assumes the form of a moral force fully competent in determining the individual's present and future. The sinner will fall into the evil states of existence (*durgati*) on account of his evil deeds, and the virtuous is to enjoy divine bliss in the happy states of existence (*sugati*).

In the *Mahāvastu-avādana* which occupies a position of supreme importance in the entire domain of the Buddhist Sanskrit literature, we also found the story of the *arhant* named Mahāmaudgalyāyana who takes a visionary journey to the world beyond the grave, including the hells and the heavens. At those places, he saw various kinds of beings in other spheres of spiritual and afterlife existence. In the hells beings are full of suffering due to their own bad actions. On the contrary, beings in the heavens are full of joy because of their good actions. This paper is an attempt to examine various aspects of the hells and the heavens as depicted in the text. The details will be

discussed in the paper, including some relation to the legend of *Phra Malai* which is well known in Thailand from the past.

The Development of the Notion of Mitra in Vedic and Avestan Religion

Hari Ram MISHRA

The Vedic and Avestan — both religions have a number of deep seated agreements in their outlooks. Scholars consider that land of the origin of Vedic and Avestan knowledge is the same. It is well known to the scholars that the religions of Veda and Avesta also show certain marked differences in spite of their general agreements. But scholars like Martin Haug assume that the religion Avesta was developed in opposition to the Vedic religion. In support of his well-known theory of Indo-Iranian religious schism, he proposed so many examples to show the philosophical quarrel between the Indo-Āryans and the Irano-Āryans leading to a religious split. As he says that the word *asura*, Indian cognate of Iranian word *ahura*, is used in Vedic religion in the sense of demon while *ahura* in the Avestan literature is used in the sense of god. Likewise, the word *daeva*, the Iranian correspondent of *deva*, is used in bad sense in the Avesta literature while the word *deva* is used in the sense of god in the Vedic literature.

Though this theory found supporters like Eduard Meyer in the *Encyclopedia Britannica* (XXI: 204b) but it was rejected by some scholars because it did not stand valid after its critical examination. K.C. Chattopadhyay, a profound scholar of both these traditions, is of the opinion that there is great agreement about monotheism, active resistance of demons, worship of cow and fire and so on.

Taking into account this aspect of the deep seated agreement between these two traditions, I shall confined my paper to the notion of Mitra in Vedic and its cognate Mithra in Avesta. In the Vedic literature Mitra is counted among the Ādityas. Sometimes Mitra is worshipped alone but very often with Varuṇa and then called Mitrāvaruṇau. Mitra and Varuṇa both are associated with the God Sun but with different timings. Mitra is associated with the morning or the day sun and Varuṇa with the evening or the night sun. Both these gods watch over the actions of men with unblinking eyes. This Vedic notion of Mitra is present in Avesta as Mithra. In Avestan

literature also Mitra is associated with rising sun. This association is also seen in the Roman art. In Avesta the whole tenth Yasta is dedicated to the glory of Mithra. In this way, this paper will examine the historical development of the notion of Mitra in Vedic and Avestan religion.

जगन्नाथस्य ऐतिह्ये वामदेवसंहिताया: योगदानम्

मिनति: रथ:

परम्पराप्रवर्तितवैदिकप्रमाणनिष्ठे प्रत्यक्षानुमानप्रमाणसम्वलितोपाख्यानात्मकपुराणेतिहासशास्त्रचर्चिते ज्योतिष-तन्त्रागमानुमोदितं काव्यनिचयेषु काव्यकारै: कविभिरीडिते जैन-बौद्ध-शाक्त-गाणपत्य-सौरवैष्णवैश्च भक्तै: समाश्रिते जगन्नाथस्य ऐतिह्ये वामदेवसंहिताया योगदानमतुलनीयम्।

श्रीवामदेवसंहिताग्रन्थ: श्रीजगन्नाथदेवस्य तद्धाम्न: पुरुषोत्तमक्षेत्रस्य तथा तस्य अत्याश्चर्यमयस्याऽलौकिकस्य मन्दिरस्य सविशेषतत्त्वसम्वलित: महान् प्राचीनग्रन्थविशेषोऽस्ति। सरलसंस्कृतभाषया बोधगम्यशैल्या उत्कललिप्या लिखितोऽयं ग्रन्थ: विविधरूपेण श्री जगन्नाथदेवस्य तज्ज्येष्ठभ्रातु: बलदेवस्य तथा योगमायाया आदिशक्त्या: देव्या:सुभद्राया: चरित्रं समुपस्थापयति। ग्रन्थेऽस्मिन् श्रीमन्दिरस्यान्तर्बहिर्भागयो: स्थितानां देवदेवीनां परिचय: जगन्नाथदेवस्य सप्तस्वरूपाणि, श्रीमन्दिरपूजक-सेवक-नियोजनम्, पूजाविधय:, रत्नभाण्डनिर्णय:, पूजापात्रलक्षणम्, श्रीमहाप्रसादस्वरूपम्, भोगान्तरविवरणम्, जगन्नाथस्य स्थितिकालनिर्णय: मन्दिरे उत्पाददर्शने शान्तिविधानम्, विविधा: यात्रा: वार्षिका: पर्वोत्सवादयश्च वर्णिता: सन्ति। द्वात्रिंशदध्यायसंयुतोऽयं संस्कृतो ग्रन्थो उत्कललिप्यामुल्लिखितोऽस्ति। वस्तुतो भगवती पार्वतीदेवी तथा भगवान् वामदेव: इत्यनयो: प्रश्नोत्तरव्याजेन ग्रन्थस्यास्य वामदेवसंहितेति नाम चरितार्थतां याति।

अखिलब्रह्माण्डकर्त्ता श्री जगन्नाथ: विश्वप्रसिद्धो वर्तते। स न केवलमुत्कलीयानाम-धिष्ठातृदेवोऽपितु समग्रविश्वब्रह्माण्डस्य प्राणभूत: परमेश्वरोऽस्ति। वामदेवसंहितानुसारेण परात्पर: विष्णु: चतुर्मुखस्य ब्रह्मण: आयुष आद्ये परार्द्धके नीलमाधवरूपेण द्वितीये च परार्द्धके दारुब्रह्मजगन्नाथस्वरूपेण नीलाचले लीलां कुरुते। संहितानुसारेण सत्ययुगे समुद्भूतस्य ब्रह्मण: परवर्त्तिपञ्चमपुरुषस्य अवन्तिवर्तिन: नीलमाधवदर्शनकाङ्क्षिण: इन्द्रद्युम्नस्य क्षेत्रप्रवेशात् प्रागेव स नीलमाधव: क्वापि अन्तर्हित:। ततो दु:खितो भग्नमनोरथश्चेन्द्रद्युम्न: नारदस्योपदेशेन सहस्रपरिमितान् अश्वमेधयज्ञानकारयत्। अथ रात्रौ स राजा स्वप्नं ददर्श यत् मनोरमात् श्वेतद्वीपात् चन्दनतरुरागत्य विल्वेश्वरसमीपे पतित्वा दिव्यं शङ्खचक्रान्वितं जगन्नाथस्वरूपं बभूव। तद् दृष्ट्वा राजा कृतकृत्यो बभूव। तत: प्रभाते जनै: लवणोदके शङ्खचक्रादिचिह्नसहितं सुगन्धं सुमनोरमं चन्दनतरुं दृष्ट्वा समुद्रात्तु तत् समानीय शकटे न्यधापयत्। पट्टवस्त्रेण संवेष्ट्य महोत्सवपूर्वकं तद् वृक्षमानीय यागशालायां निरोधनगृहे संस्थापयामास। स्वयं परमेश्वर: वृद्ध-वर्धकिवेषं गृहीत्वा मुण्डिचामहामण्डपे स्वीयां चतुर्द्धा मूर्त्तिं कल्पयामास।

नीलाचले प्रासादं निर्माय इन्द्रद्युम्न: प्रासादप्रतिष्ठार्थं नारदेन सह ब्रह्मण: समीपं जगाम। इन्द्रद्युम्नस्य ब्रह्मलोकावस्थानकाले भुवि कति युगा: व्यतीता: अभवन्। ब्रह्मलोकात् प्रत्यावर्तनं

कृत्वा इन्द्रद्युम्नः तत्र देवतां ददर्श। परन्तु तत्र प्रासादं नापश्यत्। सैकतेन प्रासादो लुप्तोऽभूत्। गालोराजेन पुनः प्रासादस्य नवनिर्माणं कृतमिति विज्ञाय स इन्द्रद्युम्नः चकितोऽभूत्। अनन्तरं यावत् प्रासादः सम्पूर्णो जातः तावत् ब्रह्मा हंसवाहनेन क्षितिमण्डलमाजगाम। रथे देवान् संस्थाप्य नीलपर्वतमानयत्। तत्र ब्रह्मा प्रतिष्ठां कृत्वा नामग्रहणमाचरच्च –

बलभद्रो जगन्नाथः सुभद्रा च सुदर्शनः।
लक्ष्मी सरस्वती नाम्ना माधवो गृहरक्षकः।।

जगन्नाथ-सुभद्रा-सुदर्शन-लक्ष्मी-सरस्वती-माधवस्वरूपेण ब्रह्मपरमेश्वरः नीलाचले विराजते। एतानि जगन्नाथदेवस्य सप्तस्वरूपाणि सन्ति।

यद्यपि नीलाद्रिमहोदयग्रन्थे जगन्नाथस्य माहात्म्यं तथा तस्य मन्दिरविषयकं तत्त्वं सन्निहितं विद्यते तथापि जगन्नाथतत्त्वनिरूपणे वामदेवसंहितायाः महत्त्वं प्रणिधानयोग्यम्। वामदेवसंहितायां जगन्नाथदेवस्य सम्पूर्णं महत्त्वं सुष्ठुतया निरूपितं वर्तते। नास्ति एतादृशः कश्चिदन्यः ग्रन्थः यस्मिन् श्रीमन्दिरे विधीयमानानां नियमानाम् एतादृशोल्लेखः स्यात्। वैषयिकाध्यात्मिक-तत्त्वपूर्णेऽस्मिन् ग्रन्थे श्रीमन्दिरस्य परम्परायाः प्रभृता चर्चा विद्यते। स्थूलतः श्रीमन्दिरे प्रचलितान् नीतिनियमानधिकृत्य आदर्शं च गृहीत्वा प्रस्तुतमिदं ग्रन्थरत्नं समेषां धार्मिकजनानां भक्तानां गवेषकाणाञ्च चित्तं चमत्करोति। अतः जगन्नाथधर्मस्यैतिह्यस्य च प्रचारप्रासाराय संहितेयं नितरामुपयोगिनी अस्ति। इति शम्।

A Discussion on Dāsyabhakti as Found in the Bhaktiviveka

Dipak Kumar SHARMA

Vaikuṇṭhanātha Bhāgavatabhaṭṭācārya, popularly known as Bhaṭṭadeva, the illustrious disciple of Dāmodaradeva, one of the noted preachers of Vaiṣṇavism in north-east India in general and Assam in particular, is regarded as the doyen of the Assamese prose literature. His *Kathāgītā* is considered as the earliest specimen of standard Assamese prose. To his credit is the *Bhaktiviveka*, which was composed in Śaka era 1543 (CE 1621). As is evident from the title, this Sanskrit text is aimed at upholding the doctrine of *bhakti* (devotion). Besides discussion on the very concept of *bhakti*, the book brings out the major components leading to the concept of *bhakti*, within the purview of its discussion. While presenting his own opinion, the author brings lots of quotations from many earlier Sanskrit texts, viz. the *Gītā* and the Purāṇas. The book comprises 14 chapters and each of the chapters is devoted to a particular topic. The last chapter of the book contains a lengthy discourse on *dāsyabhakti* (devotion arising out of treating

oneself as the slave of the Lord), which is supposed to be one of the important ones of the nine components, for reaching to the highest goal of human pursuit and which is supposed to lead to an ideal life suggested by the Vaiṣṇnavite tradition. The proposed paper aims at highlighting the basic issues raised in this context in the *Bhaktiviveka* and also incorporates the opinion of other Sanskrit texts. The discussion in the proposed paper is supposed to lead to some concrete and conclusive opinion on the issue.

The Courtship of Śiva and Sarasvatī in the Poetry of Jagaddhara of Kashmir

Hamsa STAINTON

The history of Sanskrit-learning and religious literature in Kashmir after the twelfth century remains understudied, despite the influence and fame of many earlier Sanskrit works from this region. One of the most important texts from this period is the fourteenth century *Stutikusumāñjali* of Jagaddhara, a collection of thirty-eight *stotra*s dedicated to Śiva (with an additional poem on the poet's lineage). In this lengthy composition, Jagaddhara experiments with different poetic styles, ambitiously employs literary figures such as *śleṣa* and *yamaka*, and covers a wide range of topics, from lamentations and pleas for assistance to visualizations of Śiva's iconographical form and the importance of devotion. In doing so, this paper argues, he unpacks and articulates the flexible nature of the *stotra* genre itself, which can encompass functions such as benediction, prayer, visualization, and instruction. In this way Jagaddhara explores the powers of language and poetry to mediate between the poet and his audiences, both divine and human. A striking example of this is his provocative and unusual hints at a romantic relationship between Śiva and Sarasvatī, the goddess who is the embodiment of poetry, including his own. The courtship of Śiva and Sarasvatī is an apt metaphor for the interactions between Śaivism and Sanskrit poetics that Jagaddhara's poetry embodies and, moreover, encourages. The *Stutikusumāñjali* seems designed to cultivate a specific human audience, an audience of Śaiva devotees and poetic connoisseurs whose devotion and religious practice is permeated by aesthetic sensibilities. In this paper, therefore, the courtship of Śiva and Sarasvatī in Jagaddhara's poetry serves as a starting point for a broader analysis of the *stotra* genre and the history

of Sanskrit learning and Hindu religious life in Kashmir after the twelfth century.

A Solar Esotericism of the Kālīkrama

In Search of Tantric Epistemology

Aleksandra WENTA

This paper explores the contribution of the solar esotericism, systematically developed in the Kālīkrama and its epistemological impact on the Kāśmīrī Śaiva Tradition. My suggestion in brief is that the esoteric character of the early Kālīkrama, directly linked to the mystical experience of the Sun-Goddess (*bhānavī-krama*) is not something of the mystery of the unnameable entirely absent or lost in the parallel schools of the Kāśmīrī Śaiva Tradition, but instead acknowledged as their most significant inspiration. Decoding of the esoteric dressed in the garb of the solar image will be done by following the exposition presented in the work of the tenth-eleventh century Abhinavagupta, who in his hermeneutical exegesis known as the Trika-Kaula uniquely placed the solar esotericism of the Kālīkrama to express an all-pervading luminosity of knowledge in which the symbol of the Sun assumes the epistemological dimension of 'coming to know'. After providing an overview of the key aspects of the solar esotericism as it is presented in the *Uttaragharāmnāya* — an example of the Higher Krama of the Oral Instruction, found as a part of the *Ciñcinīmatasārasamuccaya*, and the *Kālīkulapañcaśataka* — the Kālīkrama's root text, I will show how Abhinavagupta has drawn from the Kālīkrama the notion of solar esotericism and established it at the centre of his empowered means (*śāktopāya*). In the second part of the article, my primary intention is to demonstrate the plethora of different meanings overlapping the concept of the Sun of Consciousness (*cit-arka, cit-bhā*) and to show how these notions came to be adapted by Abhinavagupta.

खण्डः १३

अनुष्ठानविद्या

Section XIII

Ritual Studies

Convener

- T.S. Rukmani

Special Panel

Pratiṣṭhā: Rites of Installation in the Tāntric/Āgamic Traditions

Convener: *Diwakar Acharya*

In the recent years, scholars have been showing increasing interest in all aspects of all the tantric traditions, and particularly those of Śaivism, Buddhism, and Vaiṣṇavism. New texts are being discovered and edited, and thereby a better picture of the development of Tantrism in various phases is emerging fast. In the rites of installation, the Vedic, Smārta, and Tantric elements are being intertwined, and an analysis of these rites can be expected to shed more light on the earliest phase of the development of Tantric religions.

Tantric ritual correlates the divine and the profane by means of sacred *mantras*, *mudrās*, and *maṇḍalas*. In the installation, such a ritual transforms a profane artistic or a natural object into a divinity, and consecrates ordinary space as a divine realm. The rite of installation may locate an object of worship in a specifc space for a fixed or unfixed period of time. It can bring about the consecration of the soft, perishable images that have just been made or of sacred *maṇḍalas* freshly drawn as part of the daily ritual. It can be of an image meant to be in use for a fixed period of time; for instance, for the duration of a festival, or of an image permanently installed in a temple. It can even be of the temple or any other sacred establishment newly built or renovated.

The most commonly used term *pratiṣṭhā*, can thus cover a wide range of activities, and it is also very variously conceived by different theologians in different periods. One of the most influential and widely imitated manuals of Śaiva ritual, the eleventh-century CE, *paddhati* of Somaśambhu, for instance, defines it primarily as the union of Śiva and Śakti, identified respectively as *liṅga* and *pīṭha*, achieved through the use of *mantras* that are Śiva (*pīṭhaṁ śaktiḥ śivo liṅgaḥ tadyogaḥ sa śivāṇubhiḥ*). It is obvious that such a defnition cannot describe all varieties of the installation or consecration for Śaivism, let alone for other traditions, which have their own theoretical reflections about how divinisation is achieved and what it consists of.

This panel aims to examine issues related to *pratiṣṭhā*, its evolution and the ways in which it is conceived in the various Tantric traditions.

Consecration of Viṣṇu's Image according to Two Earliest Pāñcarātras

Diwakar ACHARYA

In this paper I intend to present the ritual details of the consecration ceremony as described in two earliest Pāñcarātra texts I discovered in Nepalese manuscripts: the *Svāyambhuvapañcarātra* and *Devāmṛtapañcarātra*. These mutually related texts are concerned with an eight-armed form of Viṣṇu, and give a quite extensive account of consecration of Viṣṇu's image: the ritual ablution, the rite of eyes' opening, the rite of inhabitation of the image in the sacrificial pavilion, and finally the installation of image. I will narrate and briefly analyse these ritual components of consecration ceremony.

Panel: Pratiṣṭhā: Rites of Installation in the Tāntric/Āgamic Traditions

The Earliest Surviving Detailed Account of a Liṅga

An Examination of Chapter Two of the Guhyasūtra of Niśāsatattvasaṁhitā

Dominic GOODALL

In this paper, the account of *liṅga-pratiṣṭhā* given in the second chapter of the *Guhyasūtra* of the *Niśvāsatattva-Saṁhitā* will be examined and compared with accounts of other pre-tenth-century sources.

As part of a Franco-German 'Early Tantra' project cofinanced by the Deutsche Forschungsgemeinschaft and the Agence Nationale pour la Recherche, an edition of this work was formally launched in 2008, prepared by several scholars led by Dominic Goodall and Alexis Sanderson. Among the features of the *Niśvāsatattva-Saṁhitā* that suggest its early date are close similarities of detail in its magic rites with the rites described in the Buddhist *Mañjuśrīyamūlakalpa*, another work upon which the 'Early Tantra' project focussed.

The *Niśvāsatattva-Saṁhitā* appears to be the earliest scripture of the Śaivasiddhānta to survive, and may also be the earliest surviving

Śaiva Tantra. Its account of *pratiṣṭhā* falls in the fifth of the five books (*sūtra*) into which the work is divided, as transmitted in one ninth-century Nepalese palm-leaf microfilmed by the NGMPP. That fifth book is probably the latest layer of the work, but there are reasons to suppose that even that late layer can be no later than the seventh century CE. The study of the *Niśvāsatattva-Saṁhitā* has suggested some new criteria for judging the relative antiquity of pre-tenth-century Śaiva scriptures, and has thrown up many new interpretative riddles. Its rituals of *pratiṣṭhā* are the only rituals described in this extensive Tantra in which Vedic *mantras* are used. This suggests that, as we would expect, tantric installation rituals draw upon earlier non-Tantric models.

Panel: Pratiṣṭhā: Rites of Installation in the Tāntric/Āgamic Traditions

Dating and Placing Early Śaiva Texts through Prāsādalakṣaṇa, the Characteristics of Temples

Libbie MILLS

The paper will outline aspects of the *prāsādalakṣaṇa* material in six early Śaiva Pratiṣṭhā texts: the *Bṛhatkālottara Mahātantra*; the *Niśvāse Mahātantre Pratiṣṭhātantra*, also titled the *Devyāmata*; the *Kiraṇāgama*; the *Mohacārottara Pratiṣṭhātantra*; the *Mayasaṁgraha*, with its commentary, the *Bhāvacūḍāmaṇi*; and the *Brahmayāmala Jayadrathādhikāra Piṅgalāmata*.

This particular group of texts represents the earliest treatments of building practice in Śaiva literature. The texts stand close together, showing the stamp of a strong tradition; but they also show signs of development within that tradition over time. In unraveling their content, I will both demonstrate the system they set out, and also present arguments for the relative dating of these texts and others that cover similar ground.

The 'Re-Installation' of Damaged Idols, with Special Reference to the Ritual Literature of Kerala

S.A.S. SARMA

Most of the ritual texts produced in Kerala, such as the unpublished *Śaivāgamanibandhana*, the *Prayogamañjarī* and the *Tantrasamuccaya*, concern temples. They consist, in other words, of rituals pertaining to the selection of a suitable location for the construction of the temple and a detailed description of the construction process and the structure of the temple as well as the procedure for the installation of the idols, the daily rituals, festivals, etc. Very often they also contain a chapter, usually called *Jīrṇoddhāraṇa* (Renovation), devoted to the procedure for renovation of the temples.

As per the ritual manuals, it is essential that the idol to be installed should be in a perfect condition because it is supposed to hold the divinity invoked until the dissolution of the universe. But the idols in temples can get damaged and then new idols must be installed in place of the old ones.

Among the different rituals performed during such a 're-installation', the rite of *Jīvodvāsana* (the act of extracting the life (*jīva*) from the idol) and the *Bimboddhāraṇa* (uninstalling the damaged idol from its pedestal) are the most important aspects and they can be performed only by an experienced priest. The other rituals that are performed during the re-installation often include the installation of a temporary temple-structure (*Bālālaya*) in which a temporary idol would be installed, *Saṁhāratattvahoma*, informing learned brāhmaṇas and public about the necessity of replacing the idol, etc.

While the installation process (*pratiṣṭhā*) is performed in the 'order of creation' (*sṛṣṭi*) through which the presence of God is permeated across the entire temple complex, the 'extraction of life from the idol' (*jīvodvāsana*) is performed in the 'order of destruction' (*saṁhāra*) through which the presence of the God is first reasorbed back into the idol before it is extracted.

This paper, which will focus mainly on the rituals related to 're-installation' of damaged idols as explained in the ritual texts of Kerala,

will also compare them with those of the ritual manuals of other regions.

Other Sessions

Unpublished Prayogas of the Baudhāyana School

Nabanarayana BANDYOPADHYAY

Prayogas or *paddhatis* 'manuals' play a prominent role so far as Indian ritual literature is concerned. It is very difficult to conduct actual performance of Vedic rites and rituals only on the basis of the knowledge of the Vedas, Vedāṅgas, Vedalakṣaṇas, etc. Priests, therefore, felt it necessary to compose some texts of applicatory nature for first-hand knowledge and performance of various Vedic sacrifices of different *śākhās*.Very few texts of the vast *prayoga* literature have been edited/published so far. Majority of the manuscripts (MSS) are lying uncared for and unconsulted for the purpose of preserving, cataloguing, editing, etc. In the Asiatic Society, Kolkata, I found a number of MSS of this field (see, *A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection under the Care of the Asiatic Society of Bengal*, MM Haraprasad Shastri, vol. II, 1923 ; *A Catalogue of Sanskrit Manuscripts in the Collections of the Asiatic Society*, comp. N.C Vedantatirtha et al., vol. I, part II, 1971 & III, 1973). The important Śrauta Prayoga texts include: *Yajñatantrasudhānidhi* by Sāyaṇācārya, *Prayogasāra* by Keśavasvāmin, *Baudhāyanīyāgniṣṭomaprayoga* by Śeṣanārāyaṇa, *Baudhāyanasūtrakārikā* or Gopālakārikā by Gopāla, *Kalpasārakārikā* by Mayūravāha, *Nakṣatrasatraprayoga* and *Darśapūrṇamāsaprāyaścitta* by Anantadeva, *Somaprayoga* by Rudradeva, *Śrautaprāyaścittacandrikā* by Viśvanātha, *Mahāgnisarvasva* by Vāsudevayajvan, *Kaukilī-Sautramaṇiprayoga* by Bhairava, *Aikāhikacāturmāsyaprayoga* by Śukla Dīkṣita, *Agniprayoga* by Agnicit Viṣṇuvṛddha, *Kāṭhakagnicāyanakrama* by Vāpu Bhaṭṭa, *Rudrapaddhati* by Nārāyaṇa Bhaṭṭa and Harihara, *Agniṣṭomopodghāta* by Rāmacandra Dīkṣita Draviḍa, etc. Many useful *prayogas* of some unknown authors on various sacrifices may also be mentioned: *Baudhāyana Darśappūrṇamāsaprayoga* (for the use of the followers of Āśvalāyana), *Agnyādhānanirūpaṇa*, *Punarādheyaprayoga*, *Paśubandhaprayoga*, *Somabhakṣa*,

Baudhāyanīya Pauṇḍarīkaprayoga, Prāyaścittapradīpa, Mitravindeṣṭi, Mṛgāriṣṭiprayoga, Digvijayeṣṭipaddhati, Pavitreṣṭi, Nakṣatreṣṭi, Atirudrapaddhati, Vihārakārikā, etc. The author of this paper has collected copies of MSS of a few mentioned texts. Some observations on the basis of these MSS will be presented in the paper.

There are many gaps in the history of knowledge of Indian literature. The study of *prayoga* texts may help in drawing nearer to a knowledge of the state of Śrauta, Gṛhya and Smārta performances a thousand years old. It will enable us to approach more reliably the otherwise elusive history of the ancient institution of Vedic religion. This study may provide for a focused investigation of certain historical and intellectual processes that shoulder much of Indian thought (Frederick M. Smith, *The Vedic Sacrifice in Transition : A Translation and Study of the Trikāṇḍamaṇḍana of Bhāskara Miśra*, BORI series no. 22, Poona: BORI, 1987).

Pūjā and Mantra in Newar Domestic Rituals and Their Handbooks

Axel MICHAELS

In Newar handbooks on life cycle rituals (Daśakarmavidhi, etc.), the term *pūjā* appears as worship of deities or objects (*kalaśa*, clay, *maṇḍala*, etc.) but also in an unspecific sense where it remains obscure to whom the worship is addressed. Field observation reveals that the practice of these *pūjā*s deviates considerably from standard ritual elements of the Sanskritic tradition such as the *upacāras*. Moreover, although in most cases the *pūjā* goes along with the use of specific *mantras*, mostly from the *Vājasaneyī Saṁhitā* (Mādhyandina recension), but the semantic link between *mantra* and action often remains obscure. My paper concentrates on this non-referential use of *pūjā* elements and *mantras* in domestic rituals of the Newar community in Nepal and their ritual handbooks. I argue that in the concepts of *pūjā* and *mantra* one has to overcome notions of exchange between deity and worshipper and their hierarchies expressed in the return of *prasāda* or *puṇya*. As it seems, *pūjā* texts cannot simply be understood by observing the *pūjā* practice or vice versa, and *mantras* are not just an add-on value on actions. *Pūjā* elements (including *mantras*) in both texts and practice have to be understood in their own rights.

प्राचीनार्थव्यवस्थाया आधारो यज्ञः

आलोकमिश्रः

भारतीयलोकव्यवस्थाया मूलाधारो वेदः। अस्मिन्नेव भारतीयसंस्कृतेः लोकजीवनस्य च प्रतिष्ठा। वेदानां स्वरूपावबोधनं तेषां वैशिष्ट्यं, सिद्धान्तानां परिज्ञानम् अस्माकं परमं कर्त्तव्यम्। लोक-परम्परा परिज्ञानद्वारा वेदार्थाववोधनं जायते। यदि वयमार्षपरम्परामवलोकयामश्चेत् इदमपि दृष्टिपथं याति यत् प्राचीनार्थव्यवस्थायाः प्रमुखाधारः वैदिकयज्ञ एव। यथा श्रुतेरादिष्टः – 'यज्ञो वै श्रेष्ठतमं कर्म, अयं यज्ञो भुवनस्य नाभिः।'

प्राचीनार्षपरम्परायां यज्ञानां वैविध्यं परिलक्ष्यते। शुक्लयजुर्वेदान्तर्गतशतपथब्राह्मणे यथा – अग्निष्टोमः, दर्शपूर्णमासः, अश्वमेधः, वाजपेय इत्यादयो यज्ञा दरीदृश्यन्ते। यजुर्वेदे यज्ञैः निजकल्याणेन साकं विश्वकल्याणकामना कृता वर्तते। यथा – तेन त्यक्तेन भुञ्जीथा मा गृधः कस्यस्विद्धनम्।। अन्नं वै ब्रह्म।। बहु अन्नं प्रकुर्वीत।।

मया स्वीये गवेषणापत्रेऽस्मिन् यज्ञाधृताया वैदिकार्थव्यवस्थायाः प्रभावं सम्यक् रूपेण उपस्थातुं प्रयतिष्ये।

Divine Aspect of Manes in the Śrāddhas

Sulok Sundar MOHANTY

The manes form a separate class from the gods. In the rites for the manes, the performer remains in *prācīnavītin*. Bending the left knee is recommended for him. For their adoration *svadhā* is uttered. The moon is their light. Afternoon in the darker half of the lunar half month is their time. These injunctions are in contrast with those for the gods where he remains *upavītin,* often bends the right knee. For adoration of gods, *svāhā* is uttered. The sun is the light for them. Forenoon in the brighter half of the lunar month is time recommended for their worship (*Śatapatha Brāhmaṇa,* 2.4.2.2). Further Pitṛtīrtha of the hand is recommended to make offering to them and odd numbers of brāhmaṇas or articles are prescribed for the manes whereas Devatīrtha and even number are the custom for the gods.

The *Āśvalāyana-Gṛhyasūtra* (4.7.10) mentions about offering of *arghya* to the brāhmaṇas invited to be served with food who represent the *pitṛs* in the *parvanaśrāddha*. According to it, *arghya* is offered to them from the portion from the Pitṛtīrtha of the performer or from the Pitṛtīrtha of the right hand touched by the left hand when he remains in the *upavīta* fashion. As it is usual with the rites directed to the

manes, the prescription here should have been in *prācīnavīta* fashion and not in the *upavīta* fashion which is due for the gods. Commentator Nārāyaṇa's view is that by offering with the right hand being touched by the left hand or offering with the left hand here, the performer becomes *prācīnavītin* even though he wears the cord in *upavīta* fashion. This is not correct.

Rites for the manes are also noted in other *Gṛhyasūtras* which go usually with the gods. Before offering oblations in the sacrificial fire in a *śrāddha*, sprinkling is recommended thrice in the *Jaiminīya-gṛhyasūtra* (2.1) first from left to right and then thrice from right to the left and circumambulation of the lumps from the left to the right. Circumambulation of the lumps is however enjoined in the *anvastakya* from the right to the left (*Khadira-Gṛhyasūtra*, 3.5.19). The *Hiraṇyakeśī-Gṛhyasūtra* (2.4.10.7) mentions preliminary rites for the sacrifice up to utterance of the *vyāhṛtis* to be performed in *prācīnavīta* fashion and offering of principal oblations *prācīnavīta* fashion in *māsīśrāddha*.

Manes indeed have the potential to bless or curse a person they want to, in a manner not different from the gods. During the later period these two characreristics of the manes; one akin to the gods and another distinguished from the gods is clearly revealed by inviting the *daiva* brāhmaṇas and the *pitṛya* brāhmaṇas in *śrāddha* rites and treating them separately as two distinct groups. Hence the earlier stage of the thought that the manes are akin to but separate from the gods in their character is seen here in the *Āśvalāyana-Gṛhyasūtra*.

Nitya-pūjā and Naimittika-pūjā
A Perspective Analysis

C.S. RADHAKRISHNAN

'Prayer' and 'Worship' are distinct though both have common grounds. While the former does not confine to any pattern or procedure, the latter, especially in tradition has to follow a certain methodology. The daily worship in Hindu households follows a certain methodology. Even in the simplest form of daily worship, there is invariably the ringing of bells, to start with, to ensure that the gods are welcome and demons or evil spirits are warded off:

āgamārtham tu devānam gamanārtham tu rākṣasām ।
ghaṇṭānādam karomyādau devatāhvāna kāraṇam ॥

This is followed by the *sthala-pūjā*, the purification of the place where the deity in an iconic form is kept for the worship. The deity is to be invoked into the idol. There is such a sequential order of worship. In the case of *naimittika-pūjā*, like the worship of Lord Gaṇeśa on the Caturthī day, there are special features befitting the occasion. In fact, not only flowers but also leaves are offered on that day. Here specific leaves are offered to the particular limbs of the Lord. A detailed study of this is taken up in the paper under discussion. What are the offerings required to be made to a particular deity and how the offerings itself are to be made, are well prescribed in the traditional method. The involvement of the various materials such as scented sandal, flowers, camphor, bell and so on cater to the different sense organs. The present paper purports to touch upon this aspect also.

नान्दीमुखशोभनपितृपूजनम्

रामचन्द्रन् रामकृष्णन्

गृह्यसूत्रेषु नान्दीश्राद्धप्रयोगः विहितः। नान्दीशब्दस्य अर्थस्तु अभ्युदयः इति। अतः एतस्य वृद्धिश्राद्धमित्यपि नाम विद्यते। नान्दीश्राद्धभेदाः, कर्त्तव्यकालः, उद्देशःइत्यादयः अंशाः गृह्यसूत्रेषु विचारिताः। शुभफलप्रदानम् अस्य प्रधानोद्देशः। अनेन श्राद्धकर्मणा सुप्रीताः पितरः सर्वाणि मङ्गलानि प्रयच्छन्ति। नान्दीश्राद्धप्रयोगः प्रत्याब्दिकश्राद्धप्रयोगात् विभिन्नः। प्राचीनावीतत्वम् अपसलवित्वं, दक्षिणाग्रत्वं, पश्चिमापवर्गत्वं, तिलम् इत्यादयः अंशाः नान्दीश्राद्धप्रयोगे न भवति। निषेकादिचतुर्विंशतिसंस्कारकर्माङ्गत्वेन नान्दीश्राद्धप्रयोगो विहितः।।

Rituals and Customs as Reflected in Games
A Study of Assamese Folk Games

Pradyumna SARMA

The present study is based on the hypothesis that all folk games did not originate as mere pastimes. On the contrary, they are by and large the mimetic representations of certain important social functions related to spiritual, magical or divinatory practices of our ancestors. Games, therefore, cannot be dismissed as insignificant and childish as they replicate the collective attitude of the 'non-intellectual commoners'.

Rituals and customs are varied and diverse set of social behavior, performed mainly for their symbolic value. Folk games are also

essential markers of social development and change. Being integrally associated with society, both (rituals and games) are surely to have an organic relation between themselves. Through this paper an attempt has been made to explore this relationship and to reflect certain rituals and customs of the people of Assam which may be traced through their games.

Objective: The objective of this study is to use folk games as prisms through which various socio-religious or traditional ethos of a society can be reviewed. The study of people's cultures along with their individual and collective ideas may help us to gauge the mental and psychological characteristics of groups of people at specified times and places.

श्रीमदभिनवगुप्ताचार्यस्य मूर्तियागप्रकल्पविमर्शः

ब्रजेशकुमारशुक्लः

वैदिकवाङ्मय एव न केवलमनुष्ठानकर्मणां समुल्लेखो विजृम्भतेऽपितु संस्कृतस्य तान्त्रिकवाङ्मयमप्येतेषां कर्मणां प्रभूततया वर्णनं विदधातीत्यस्य प्रामाण्यं तन्त्रागमग्रन्थानां समवलोकनेन विद्वद्भिरधिगम्यते। एतस्मिन् सन्दर्भे श्रीमदभिनवगुप्ताचार्यस्य 'तन्त्रालोक' इति नामधेयो ग्रन्थः स्मरणयोग्यो वर्तते, यत्र न केवलमभिनवगुप्ताचार्येण काश्मीरशैवदर्शनं प्रत्यपादि, अपितु शैवागमानुष्ठानप्रकल्पा अपि सुष्ठु समाम्नातास्तेन। न खलु संस्कृतसाहित्यस्य कश्चित् विपश्चिद् वर्तते योऽभिनवगुप्तं न जानाति। अयं शैवाचार्यः श्रीमदभिनवगुप्तः स्वकीये तन्त्रालोके मूर्तियागानुष्ठानं प्रत्यपादयत्। एतदनुष्ठानं चक्रयाग इति नाम्नाऽपि कथ्यते। नित्यनैमित्तिकेषु सर्वेष्वपि कर्मसु मूर्तियागस्य मुख्यत्वात्साधकैः खल्वेष यागोऽवश्यं विधातव्य इति तत्र निर्देशः प्राप्यते। काम्यकर्मण्यपि मूर्तियागस्य प्रथितत्वाद् योगिनो ज्ञानिनः पुरुषाः स्त्रियोऽन्त्यजाश्चापि सर्वेऽप्यधिकारिणो भवितुमर्हन्ति।

एष मूर्तियागोऽथवा चक्रयागः कदाऽनुष्ठेय इति पृच्छायां तन्त्रालोकेऽभिनवगुप्तो लिखितवान्। यत् पवित्रारोहणे, श्राद्धे, पर्वदिने, सूर्यचन्द्रमसोर्ग्रहणे, उत्सवे, यज्ञकर्मणि, विवाहादौ, दीक्षायां प्रतिष्ठायां समयविशोधने कामनापूर्त्तौ च मूर्तियागो विधातव्यः। तत्रैष यागः पञ्चधा भवतीति लिखितम् –

कामनार्थं च कर्त्तव्यो मूर्तियागः स पञ्चधा।

– तन्त्रालोके २८/७८

तन्त्रालोके पञ्चप्रकारको मूर्तियाग एवं समुद्धृतः –

(क) केवलो मूर्तियागः

(ख) यामलो मूर्तियागः

(ग) मिश्रो मूर्तियाग:

(घ) चक्रयुङ्मूर्तियाग:

(ङ) वीरसङ्करो मूर्तियागश्च

केवलैर्गुरुभिर्विहितो यागो केवल इत्यभिधीयते। यामलो यागो द्विधा भवति-पत्नीसंयोगात्तथा चापर: क्रयानीतवेश्यासंयोगात्।

मिश्रितो यागो गुर्वादिभिश्चतुर्भि: सार्धं क्रियते। अस्मिन् यागे गुरुर्गुरुपत्नी, शिष्य: शिष्यपत्नी च चतुर्जना: सम्मिलिता: भवन्ति। चक्रिण्याद्यै: कुम्भकारपत्न्यादिभि: सार्धं यदा साधको मूर्तियागं सम्पादयति तर्हि स यागश्चक्रयुङ्नाम्नाऽभिधीयते। जयरथेन 'विवेक' टीकायां चक्रिण्यादीनां नवपत्नीनां समुल्लेखोऽकारि -

मातङ्गकृष्णसौनिककान्दुकचार्मिकविकोशिधातुविभेदा:।
मात्स्यिकचाक्रिकसहितास्तेषां पत्न्यो नवात्र नवयागे।।
- तन्त्रालोके २८/८१ श्लोके विवेकटीकायाम्

अथ च सर्वै: सह यो याग: सम्पाद्यते स वीरसङ्कर इति नाम्ना प्रथितो मूर्तियागो भवति।

ततश्च मूर्तियागेऽथवाचक्रयागे तत्रोपवेशनक्रमोऽपि भवति। मध्ये गुरुस्तिष्ठति, तदावरणक्रमेण तिसृषु पङ्क्तिषु साधकोऽन्ये चोपविशन्ति। यथोक्तं तन्त्रालोके -

मध्ये गुरुर्भवत्येषां गुरुवर्गस्तदावृति:।
तिस्र आवृतयो बाह्ये समय्यन्ता यथाक्रमम्।।
- तन्त्रालोके २८/८२

एवं साधको गुरुणा सार्धं गन्धधूपपुष्पादिभि: पूजां विधाय पूर्वं प्रधानचक्रं यजेत। अत्र साधक: क्रमशो मद्यपात्रमादाय प्रत्यावृत्तिं तर्पयति। प्रतिसञ्चरयोगेन साधकोऽन्त: प्रवेशं कारयित्वा क्रमेण गुर्वन्तिकं भ्रमणं विदधाति। शक्तीनां नैवेद्यार्थं मांसमत्स्यादिखण्डान् साधको विकीर्य चक्रार्चां सम्पादयेत्। एवं यागान्ते साधक: शक्तिभ्यो वस्त्रताम्बूलादिसहितां दक्षिणां निवेदयेत्। एवं क्रमेण साधक: सप्तयागेषु प्रधान: कथ्यते -

एष स्यान्मूर्तियागस्तु सर्वयागप्रधानक:।
- तन्त्रालोके २८/१०१

शोधपत्रेऽत्र मूर्तियागस्यैतदनुष्ठानमभिनवगुप्तधिया सम्यक्तया समाम्नातं वर्तत इत्यत्र सिद्धा: विद्वांस एव प्रमाणमिति।

Ācāras (Customs) and Vyavahāras (Laws) in Medieval Kerala

K. SMITHA

From time immemorial, life of every human being is shaped or controlled by a number of customs and laws. According to the time and the space, these customs and laws vary from generation to generation. Thus, life of the ancient people will be strange to the present society. But in every society these customs and laws are regulated by certain treatises composed or compiled by authoritative scholars. In the Indian scenario, the Dharmaśāstras come generally under this section. Here, in this paper, the present scholar tries to analyze the customs and laws which took place in medieval Kerala and the regional variations in these customs and laws from the other regions of the country.

यागीयसुरासोमयोः याथार्थ्यम्

रामानुज उपाध्यायः

अस्माकं श्रुतिः मातेव बाल्यकौमारयौवनवार्द्धकासु अवस्थासु विभिन्नमधिकारिभेदेन ज्ञानस्तन्यं पाययन्ती विलसति। नूनमासीत्कोऽपि पुण्यमयः समयः यदा भारते कदाचित् यज्ञियं युगमिमां सर्वाभारतभूमिमभिव्याप्य विराजमानमासीत्। सर्वे देवा यज्ञैरेव तर्प्यन्ते स्म, सर्वाणि च फलानि यज्ञानुष्ठानादेव प्राप्यन्ते स्म। सर्वाणि च दुरितानि अरिष्टानि च यज्ञैरेव अपाक्रियन्ते स्म। यज्ञपरितुष्टा देवताः यजमानाभिलषितं सर्वमपि फलं प्रदातुमुद्यता आसन्। एवम्प्रकारेण श्रुत्योपदिष्टानि श्रौतानि स्मार्तानि च कर्माणि आचरन्तो जनाः सुखेन जीवनंयापयन्ति स्म।

श्रुतौ तावत् ऐष्टिकानि पाशुकानि सौमिकानि चेति त्रिधा विभागः कर्मणाम्। एषु इष्टिपशुयज्ञापेक्षया सोमयाग एव प्रामुख्यं भजते। तत्र सोमो नाम कश्चिल्लताविशेषः यस्य रसः अम्लकटुमधुरैः युक्तः। नैतावानस्य महिमा। पीतमात्रोऽयं सोमरसः शारीरात् अनल्पानपि रोगान् सद्यः अपनुद्य दिव्यरूपं दिव्यचक्षुषं च करोति पातारम्। तत्र अस्मिन् विषये कैश्चिदाधुनिकैर्विचारैः आक्षिप्यते यत् सोमरसः पीतमात्रः सन् मदमुत्पादयति पातुः। यजमानेन दत्तं सोमरसं पीत्वा मत्ताः सन्तो देवाः तदा तदा युद्धे स्वशत्रून् अजनयन् अतः आर्यावर्तनिवासिनामार्याणां किमप्यपूर्वं साधकं द्रव्यं पानं वा आसीत् येन मत्ताः सन्तः आत्मानमपि विस्मृत्य दुःसाध्यपसाध्यं वा कार्यं सुखेन असाधयन्। प्रस्तुतेऽस्मिन् निबन्धे अस्याक्षेपस्य श्रुतिसन्दर्भपुरस्सरं प्रमाणबहुलैश्च खण्डनं कृतमस्ति। तथा च सोमस्य मदजनकताविषये प्रसक्तभ्रान्तिभङ्गः कृतः।

एवमेव सुराविषयेऽपि आक्षेपः क्रियते।

वेदेषु लक्षाधिकाः पवित्रयागा विहिताः सन्ति तेषु वाजपेयाख्यं सोमयागं, एकं च सौत्रामणी संज्ञकं पशुयागं च विहाय यागान्तरं क्वचिदपि सुरायाः सम्बन्धः न श्रुतः। सौत्रामण्यामपि तेन यागमात्रम् अग्नौ हविः प्रक्षेपयुक्तं विहितम्। न तु तस्य भक्षणं यागान्तरवदृत्विजां यजमानस्य वा। किन्तु भक्षणाय कश्चित् ब्राह्मणं धनेन परिक्रीणीयात् इति तत्र विधिः। तस्याऽलाभे यागावशिष्टायाः सर्वस्या अपि सुरायाः वल्मीकिच्छिद्रेषु शतच्छिद्रयुतायां कुम्भ्यां च क्षारणस्य विहितत्त्वेन तत्र शेषस्य अभावात् कथं सुरापानमिति विचारविषयः।

एवं प्रस्तुतेऽस्मिन् निबन्धे विभिन्नश्रुतिसन्दर्भप्रमाणैश्च यागीयसुरासोमविषये प्रसक्तभ्रान्तिभङ्गपूर्वकं सिद्धान्तविवेचनमुखेन एतयोः याथार्थ्यमुपन्यस्तम्।

खण्डः १४

अभिलेखशास्त्रम्

Section XIV

Epigraphy

Conveners

- Kalyan Kumar Chakravarty
- Anupa Pande
- R. Nagaswamy

Special Panel

Sanskrit Inscriptions in South-East Asian Countries

Conveners: *Dominic Goodall* and *Amarjiva Lochan*

The earliest surviving, written documents in many parts of the South East Asia are stone inscriptions of the fifth and sixth centuries CE that were written in Sanskrit or in local languages committed to writing with Sanskritic scripts; in other words with Indic scripts derived from Brāhmī. Such inscriptions are thus crucial witnesses to the early history of an enormous region. They are typically drawn on for information about local religious and dynastic history, but they also give us clues about much else (besides literary, linguistic and social history, and trade networks, for example), both in a local and in a transregional context, for they sometimes mirror and sometimes diverge from developments in the Indian subcontinent. But their interpretation is rarely straightforward, and even when they are not fragmentary, they can be enigmatic even about the interesting questions that they might appear plainly to answer. Were they typically composed by Indian brāhmaṇas? Were there any non-Indian brāhmaṇas? Did the religious traditions they reflect displace the earlier local traditions, or did they remain the preoccupations of a tiny minority? Can we trace waxing and waning contact with different regions of the Indian subcontinent from the evidence of literary fashions, the use of different scripts and the distribution of religious ideas? Rather different answers to such questions are suggested by, for instance, the epigraphs of Central Java, of Campā in south Vietnam, and of the pre- and post-Angkorean Khmer region.

While many South East Asian inscriptions have been superbly edited and translated, many others have been misread or misinterpreted, or have not been published at all, and yet others remain to be discovered. Firm conclusions about the many questions raised by these fascinating sources are unlikely ever to be reached.

Caturviṁśati Mūrtayaḥ or the 24 Images of Viṣṇu vis-à-vis Pāñcarātra Āgamas
A Study in the Eleventh-century Architectural Marvel of Step Well at Patan, Gujarat

Simona CHAUDHRY-FERRARO

In the region of Patan, Gujarat, the Archaeological Survey of India brought into light an astonishing and sophisticated structure: a seven-storeyed circular well, with frontally attached multistoreyed pavilions leading down (to the different levels of the well) by way of intermediate pillared terraces and numerous steps. The walls flanking the different components of the structure surprisingly exposed innumerable carvings and well preserved images, mostly depicting Hindu gods and goddesses, accommodated within nearly 400 prominent niches. Listed now as a UNESCO heritage site, this largest, most magnificent and elaborately carved step well unfolds an iconographical treasure and overall arrangement of the sculptural themes, furthermore suggesting the religious connotation and significance of this site. This becomes particularly true if one considers its primary location, i.e. on the banks of the holy river Sarasvatī, by whose waters the well originally used to be alimented. A closer examination of the iconographical representations and their architectural placement reveals the impact and strong influence of the Pāñcarātra doctrines and Āgamic traditions. As if reflecting the scheme of a shrine indeed, the back wall of the well displays five primary images of Viṣṇu-Nārāyaṇa, prominently facing the eastern direction. Besides many more images of Viṣṇu are found represented at different levels and in numerous forms along the whole perimeter of the monument. Viṣṇu here in fact significantly occupies a higher status among the other (subordinate) deities of the Hindu pantheon. Next to Lakṣmīnārāyaṇa, Viśvarūpa, Garuḍārūḍha and the Daśāvatāras, actually found in most medieval temples dedicated to Viṣṇu, there outstands the extraordinary depiction of *Caturviṁśati Mūrtayaḥ*, representing the 24 emanatory aspects of Viṣṇu, i.e. the *Caturviṁśati Vyūha* concept, remarkably expressed here in iconoplastic art form. Certainly the intertwined concepts of *vyūha* and *vibhava* (*avatāra*) forms of Viṣṇu, signify a core aspect within the Pāñcarātra philosophical system of belief and the correlated spiritual/ritual practices. Hence

these forms are well detailed in the traditional texts of Pāñcarātra Āgamas. Based on the comparative analysis of the relevant Sanskrit passages, this paper focuses on the iconographical study of the 24 images of Viṣṇu, as represented in the architectural logic and scheme of this unique water-related monument.

Panel: Sanskrit Inscriptions in South-East Asian Countries

Reconsidering Vocabulary Used in Double-Language Inscriptions from Ancient Cambodia with Special Reference to K. 235

Kunthea CHHOM

Much ink has flowed over double-language inscriptions, texts composed in Sanskrit and Old Khmer between sixth and fourteenth centuries. However, the two parts of these inscriptions have never been justly studied together — the Sanskritists tend to ignore the Khmer text and the specialists of Khmer put aside the Sanskrit one. These experts would benefit more from the epigraphs if they considered the two parts of an inscription as the two faces of a single coin.

In the present paper, I propose to re-examine them side by side (as their authors would presumably have liked us to do) and to investigate the vocabulary used therein. Our main purpose is to prove that Sanskrit loanwords in a Khmer text had a strong relationship with their Sanskrit homologues. Actually, a double-language inscription functions as first-hand evidence explaining how those words had been selected and adopted morphologically and semantically into Khmer. A minute study of the epigraphical corpus shows that the Khmer part of double-language epigraphs uses more borrowed words than a monolingual one, and that those same loan-words appear also in the Sanskrit text. Besides borrowed words, the Khmer authors have also coined some new interesting calques from the Sanskrit. The bilingual passages of Sdok Kok Thorn inscription, a tenth-century inscription, are unique in this regard. Such Sanskrit loan-words and calques are tools to redefine the role played by the vestiges of the Sanskrit in the Khmer country.

Panel: *Sanskrit Inscriptions in South-East Asian Countries*

Dating the Sanskrit Inscriptions of Mūlavarman and Pūrṇavarman from Indonesia

A Palaeographical Study

Emmanuel FRANCIS & Arlo GRIFFITHS

The famous inscriptions of Mūlavarman from East Borneo and of Pūrṇavarman from West Java are considered to be the oldest epigraphical records of Indonesia. In the secondary literature, these are generally dated to *c.* CE 400 and 450 respectively, following a first approximation and working hypothesis by J. Ph. Vogel. Eminent scholars, such as D.C. Sircar or A.H. Dani, have contested this datation, pushing Mūlavarman towards the close of the fifth century and Pūrṇavarman into the sixth century. However, their views have rarely found their way into the historiography of Indonesia. We concur with these scholars, advocating a possibly even later date for Pūrṇavarman (seventh century CE). Our arguments will be derived mainly from a palaeographical analysis and comparison with epigraphs from South and elsewhere in South-East Asia.

Panel: *Sanskrit Inscriptions in South-East Asian Countries*

Can We Identify the Sectarian Obedience of the Śaiva Ascetics of Non-royal Cave-inscriptions in Cambodia?

Dominic GOODALL

Best known among the magnificent Khmer inscriptions in Sanskrit are the huge royal stelae engraved with hundreds of verses in high *kāvya* style that celebrate the achievements of kings of the Angkorian period. (An especially fine example is K.528, the stela of the East Mebon temple, a first edition of which was produced by Louis Finot in the *Bulletin d'École française d'Extrême-Orient* of 1925.) Apart from their beauty and their importance for South-East Asian history, Cambodian inscriptions hold up a hazy but often illuminating mirror to intellectual and religious developments that were taking place in the Indian subcontinent. The focus of this presentation, however, will

be the small corpus of typically non-royal cave inscriptions, some still unpublished, which attest to the presence over several centuries of Śaiva ascetics dwelling in sculpted mountain caves. What clues are there that might tell us who these Cambodian Śaivas were?

Panel: Sanskrit Inscriptions in South-East Asian Countries

The Legend of Kubera in the Sanskrit Inscriptions of Champa

Bachchan KUMAR

This paper discusses the legend of Kubera as known from Sanskrit inscriptions of Champa. The kingdom of Champa, known by the Chinese *Lin-yi,* was an ancient Hinduised kingdom located in the central part of Vietnam. The appearance of Champa in the history took place in around second century CE. This kingdom had a vast extension of territory. The present-day Quang-nam province was the centre of the kingdom of Champa. The archaeological sites, namely Tra-kieu, Mi-son and Dong-duong have yielded a number of artefacts and Sanskrit inscriptions. A number of French scholars have worked on the inscriptions of Champa. R.C. Majumdar has collected most of the inscriptions and published in his book *Champa.*

On reviewing Sanskrit inscriptions, it seems that Kubera was a well-known god among the people of Champa. Kubera has been extolled in a number of Sanskrit inscriptions of Champa. In the Hindu mythology, Kubera is considered as the Lord of Wealth. A legend says that God Kubera performed severe austerities for 1,000 years. Pleased with his devotion, Lord Brahmā gave him immortality and made him the god of wealth, the guardian of all the treasures on the earth, which he has to distribute according to the destiny of the receivers.

Finot has edited the Mi-son Sanskrit inscription of King Prakāśadharma. It mentions that the King Prakāśadharma erected the temple of Kubera. The inscription mentions God Kubera as the friend of Maheśvara (Śiva) who was a mine of wealth. Kubera has also been called as *ekakasapiṅgala*. It was so because of having got his eye injured by the view of the Goddess Umā, wife of the Lord Śiva.

Both the Purāṇas and the *Rāmāyaṇa* feature the half-blood siblings

of Kubera. Viśravā, Kubera's father, also married the *rākṣasa* (demon) princess Kaikesī, who mothered four *rākṣasa* children: Rāvaṇa, Kumbhakarṇa, Vibhīṣaṇa and Śūrpaṇakhā. The *Mahābhārata* regards Viśravā as the brother of Kubera, so Kubera is described as the uncle of Rāvaṇa and his siblings. It records that when Kubera approached Brahmā for the favour of superseding his father Pulastya, Pulastya created Viśravā. To seek the favour of Viśravā, Kubera sent three women to him, by whom Viśravā begot his demon children. Rāvaṇa, after acquiring a boon from Brahmā, drove Kubera away from Laṅkā and seized his *puṣpaka vimāna*, which was returned to Kubera after Rāvaṇa's death. Kubera then settled on the Gandhamādana mountain, near Mount Kailāsa — the abode of the God Śiva — in the Himalayas. In this paper, I would analyse the features of Kubera as mentioned in the various Sanskrit inscriptions of Champa.

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Panel: Sanskrit Inscriptions in South-East Asian Countries

Sanskrit Terms in Thai Epigraphy
With Special Reference to New Inscriptions in Thailand

Amarjiva LOCHAN

Thailand has been a rich mine of various epigraphic records with over 1,000 inscriptions. Having the deep impact of the Sanskrit words and terminology, they have been studied very rarely, and lack the attention which was paid to the Khmer epigraphy in the neighbouring Cambodia. Apart from the collection and interpretation made by George Cædès more than half century ago, inscriptions found in Thailand require fresh relook. Meanwhile, new inscriptions have also surfaced in Thailand recently. Some of them are extremely important such as the one Muang Bueng Khok Chaang Inscription found at Uthaithani Province, Rushi Khaw Ngu Cave Muang Ratchaburi

Inscription (on the base of the Buddha image), carrying the name of one Samādhigupta. There are interpretations varying among Thai scholars terming the name Samādhigupta to be a sculptor, or a pious person doing merit. The 'Pumyagiri Mountain Inscription' found in Ratburi province is on a fragment of *dharmacakra*. Another recently found inscription is Kuha Mountain Inscription in far south, Songkhla province. These all are facing problems of correct reading. While there are cases of later addition of engravings in the original inscription (e.g. the Rishi Khao Ngu Inscription) or that of reading *puṇya* as *pumya* ('Pumyagiri' Inscription). The present paper deals with the contents of such inscriptions carrying Sanskrit terms and also discusses the sordid situation of misreading with reference to these recently found inscriptions, and emphasizes the urgent need to go for the preparation of a corpus of Indic inscriptions of Thailand. Such academic exercise would be incomplete and futile until unless the Thai experts join together. Then only, this work would fill a significant gap in much accurate study of inscriptions discovered in Thailand and the region.

Panel: Sanskrit Inscriptions in South-East Asian Countries

Early Buddhism in South-East Asia in the Light of Some Select Inscriptions

Chirapat PRAPANDVIDYA

If the account given in the *Mahāvaṁśa*, the chronicle of Sri Lanka, that King Aśoka sent two *theras*, Sona and Uttara to Suvaṇṇabhūmi, is correct, then Buddhism must have reached the South-East Asia in the third century BCE. The earliest archaeological artefacts that indicate the Buddhist contact from India with the South-East Asia, however, are the two Buddha images (*c.* fourth century CE), one discovered at Sempaga in Celebes, Indonesia, and another at Dong Duong (Quang Nam), in Vietnam. A large number of inscriptions pertaining to early Buddhism (*c.* fifth-twelfth centuries CE) which were written in Sanskrit, Pāli, Prākṛt and some vernaculars were discovered in Thailand, Myanmar, Malaysia, Vietnam, Cambodia and elsewhere in the South-East Asia. This paper will discuss different aspects of early Buddhism from fifth to twelfth centuries CE, that are contained in some select inscriptions.

Glimpse of Brāhmanism and Buddhism in the Phimanaka Sanskrit Inscriptions of Kambuja

Prativa Manjari RATH

A. *The Phimanaka Bilingual Inscription* — published in the *Inscriptions of Kambuja*, R.C. Majumdar (no. 186, p. 531). It is engraved on a stela found under the foundations of the building, known as Phimanaka, in Angkor Thom (Nagara Dhamma). This inscription is a valuable landmark in the religious history of the country as it contains evidence of understanding between Buddhism and Brāhmanical religion.

It is written first in Sanskrit and then literally translated in Khmer language. The inscription is a prayer for the preservation of *aśvattha* tree called as the Vṛkṣarāja or the king of the trees, the different parts of which are identified with Brahmā, Viṣṇu and Śiva. The following parameters have been adopted for analysis in this paper:

(i) Eulogy of the *aśvattha* as an instance of the impact of Hindu Purāṇic tradition at the then Kambuja as the *mahābodhi* tree of Buddhist religious tradition in Khmer language.

(ii) The striking similarity of Sanskrit verses as recorded in the inscription with the Hindu tradition as found in *Bṛhatstotraratnākara*.

(iii) The significance of the bilingual inscription for the understanding of all categories of the people with reference to similarity of words in both the versions of the inscription in Sanskrit as well as in the Khmer language.

B. *The Phimanaka Inscription of King Jayavarman VII* — (published in the *Inscriptions of Kambuja*, R.C. Majumdar, no. 182, p. 515).

The inscription contains 102 verses in Sanskrit composed by *Queen Indrādevī, the second queen of King Jayavarman VII,* who was a devoted and pious Buddhist. Many of the verses are not legible as the letters are damaged. The verses which are legible give an interesting account of women's participation in religious activities. This inscription describes three facts: (1) about the expedition of King Jayavarman, (2) the initiation of Srījayarāja-devī to Buddhism and his religious and merciful activities, (3) the teachings and other activities of Indrādevī relating to Buddhism. The following parameters have been adopted for analysis in this paper:

(i) Glimpse of Mahāyāna Buddhism along with Hindu tradition and culture which was present at the time of King Jayavarman VII (CE 1181-1215).

(ii) Women's participation and achievements in Buddhist studies, in religious observances and in social welfare activities as evident through this inscription.

This inscription testifies to the spread of Mahāyāna Buddhism and specially the extension of Buddhist teaching to the nuns in the monasteries which is not prevalent in the Theravāda Buddhism. Sanskrit has always been a linking factor between Buddhism and Brāhmanism as it is evident from this inscription. The inscription is written in different Sanskrit metres like Upajāti, Indravajra, Upendravajra, Vansastha, Vasantatilaka and Śloka and contains verses of high poetic excellence which need a separate study.

Panel: Sanskrit Inscriptions in South-East Asian Countries

Contesting Sanskrit and Old Javanese Inscriptions from Java

Inscriptions from Ratu Boko Complex vs Kedulan Temple

Mimi SAVITRI

Inscriptions are important sources for reconstructing the life of people in the past as they mention about aspects of people's life, among others, socio-economic, political and religious. Inscriptions also attract the attention of archaeologists as they also are keen to learn about the life of the people in the past. However, scripts and languages used in inscriptions need to be given adequate attention, for unravelling the society's way of living in the past.

This paper attempts to answer the question as to why the inscriptions from Ratu Boko Complex (778 Ś/CE 856] used a different language from other inscriptions found in Kedulan Temple (791 Ś/CE 869). Inscriptions from Ratu Boko Complex were engraved in Sanskrit and the latter were written in Old Javanese. Interestingly, both these inscriptions were engraved in the same Old Javanese script. A comparative study is attempted of the socio-political context, chronology and the purpose of these inscriptions. These investigations demonstrate the extent to which Indian and ethic elements have

interacted through language and writing in the process of their incorporation into Javanese culture.

Other Sessions

Interpreting Religious Vratas and Utsavas in Sanskrit Poetic and Semi-Historical Texts

Belonging to the Fifth and the Twelfth Centuries CE

Radha Madhav BHARADWAJ

Sanskrit poetic and semi-historical texts belonging to the fifth and the twelfth centuries CE, apart from being literary texts, also contain information regarding religious and social institutions. Religious *vrata*s and *utsava*s are such institutions which find an occasional mention in such texts. According to Mahāmahopādhyāya P.V. Kane, there is a very thin line of demarcation between a *vrata* and an *utsava* as both have some elements of each other. Religious *vrata*s and *utsava*s emerged as an important form of the Vedic/Brāhmanic religion during the Gupta period, i.e. fourth-fifth centuries CE and went on to acquire more and more significance during the early and the late medieval ages. Although they are a subject matter of Dharmasūtras, Gṛhyasūtras, Purāṇas, the epics, the Nibandhas (commentaries on Smṛtis) and where they are treated in great detail, clearly indicate towards certain trends like the establishment of *varṇa* and *āśrama* rules, the Vedic sacrifices, the Brāhmanical patriarchal system, the control over the sexuality of women and a system where a flow of religious gifts (*dāna*) and priestly fees (*dakṣiṇā*) could be maintained for their survival. A study of the Sanskrit poetic and semi-historical texts of the said period holds many interesting facts for historical interpretation. Ours is an attempt at interpreting the nature of religious *vrata*s and *utsava*s as found in the Sanskrit texts of the proposed period *vis-à-vis* the trends that are contained in the Dharmasūtras, Gṛhyasūtras, Purāṇas and Nibandhas.

Bhīmasena as Bhairava in Nepal

Gudrun BÜHNEMANN

Bhīmasena, the second of the five Pāṇḍava brothers in the *Mahābhārata*, there portrayed as a redoubtable warrior, is worshipped in Nepal as a form of Śiva or, more precisely, Bhairava. Commonly referred to as 'Bhīmasena', he is especially popular among the trading community. Devotional texts and inscriptions attest to the popularity of his worship at least from the sixteenth century onwards. Bhīmasena's shrines and temples are common in today's Nepal, and various forms of the deity are also represented independently in paintings and line drawings. On the basis of texts and images, I will examine in this paper the rather complex iconography of Bhīmasena as Bhairava which developed in Nepal under the influence of Tantrism.

सम्राज्ञ: अशोकस्य गिरनाराभिलेखस्य भाषिकानुशीलनम्

सुदीपकुमारजैन:

भारतीय-आर्यभाषासु प्राकृतभाषाया: भाषिकी साहित्यिकी च परम्परा अतीव पुष्टा तथा चातिपुरातनी वर्तते। किन्तु तस्या: पुरातनतमस्वरूपं कीदृशम् आसीत्, अस्मिन् विषये साहित्यिकग्रन्था: न तथा प्रमाणभूता:, यथा पुरातन-प्राकृतभाषानिबद्धाभिलेखा:। यतोहि साहित्यिकग्रन्थानां मूलप्रतय: प्रायश: नैव मिलन्ति, प्रतिलिपि-परम्परया निर्मिता: पाण्डुलिपय: एव तेषां समुपलब्धा: भवन्ति। अत: तेषां भाषाविषये परिवर्तनस्य प्रभूता: सम्भावना: सन्ति। परन्तु प्राचीना: शिलातलोत्कीर्णा: अभिलेखा: यथावद्-दशायामेव सन्ति। भवतु तावत् तेषां पाषाणकलेवरस्य क्षरणता, किन्तु तेषु उत्कीर्णिता: वर्णाकृतय: अपरिवर्तिता एव सन्ति। अत: प्राकृतभाषाया: प्राचीनतमस्वरूपस्य कृते एतेऽभिलेखा: एवं प्रमाणभूता: सन्ति।

एतादृशेषु अभिलेखेषु सम्राज: अशोकस्य अभिलेखा: ख्रिस्तपूर्वतृतीयशतके समुत्कीर्णिता: सन्ति, अत: ते सर्वाधिकप्राचीनाभिलेखेषु परिगणिता: जाता:। एतेष्वेव **'गिरनार'** - क्षेत्रे (वर्तमानगुजरातप्रान्तस्य जूनागढ़नगरस्य समीपे ऊर्जयन्तपर्वतं निकषा) यो अभिलेख: सम्राज: अशोकस्य वर्तते, तमधिकृत्य यथा प्राकृतभाषाया: प्राचीनतरस्वरूपस्य दृष्ट्या अनुशीलनस्य कृते निर्णय: मया कृत:।

अस्मिन् अभिलेखस्याध्ययनेऽपि अनेका: व्याबाधा: सन्ति मूलपाठनिर्धारणविषये। प्राचीनब्राह्मीलिपिनिबद्धे अस्मिन् अभिलेखे मूलत: केनापि प्राकृतभाषाविदुषा पाठनिर्धारणं नैव विहितम्, अत: सम्प्रति प्रचलिता: अस्य पाठा: प्राकृतभाषादृष्ट्या कियन्त: प्रमाणभूता: सन्ति? तथा च तेषां प्रचलितस्वरूपे समीक्षणार्थं कीदृश्य: सम्भावना: सन्ति? – अस्मिन् विषये विविध-साक्ष्यान् आधारीकृत्य सहेतुकं समीक्षणं अहमस्मिन् आलेखे प्रस्तौमि।

मम लेखस्य प्रमुखाः विचारबिन्दवः निम्नानुसारेण भविष्यन्ति –

1. प्राचीनब्राह्मीलिपिदृष्ट्या पाठानां समीक्षणम्।
2. प्राकृतभाषायाः तत्क्षेत्रीयप्रयोगदृष्ट्या पाठानां समीक्षणम्।
3. पाठनिर्माणविषये परिस्थितीनां समीक्षणम्।
4. संस्कृतनिष्ठप्रयोगाणां प्रवृत्तेः सहेतुकमनुशीलनम्।
5. सम्भावित-पाठानां सहेतुकी विचारणा।
6. प्राकृतभाषादृष्ट्या अस्याभिलेखस्य पाठेषु समागताः महत्त्वपूर्णविचारबिन्दवः।
7. साम्प्रतेषु प्राकृतभाषाप्रयोगेषु तेषां प्रभावस्य समीक्षा।

Text and Context
Understanding Bhīmā-Māhātmya and its Sacred Geography

Varada KHALADKAR

Bhīmā-Māhātmya, affiliated to the Uttarakhaṇḍa of *Padma Purāṇa,* is a text describing the sacred landscape of Bhīmā River and the important religious places along its banks, like other river *māhātmya*s. Although treated as minor texts from the viewpoint of the history of Indian literature, these form an extremely important source to understand the development of religious matrix on the local level in the medieval times.

The text has been of particular interest to scholars studying the cult of Viṭṭhala and *Pāṇḍuraṅga-Māhātmya* or religious geography of western Deccan. However, a holistic understanding of the text has never really been attempted.

In the present paper, the researcher proposes to appraise *Bhīmā-Māhātmya* in relation to the available epigraphic and other historical data as well as the fresh archaeological data which is an outcome of her systematic regional survey of middle Bhīmā basin. It is believed that only such corroborative analysis will lead us to better understanding of the context of such texts — medieval sacred landscapes, their constitution and the popular perceptions of the same.

Crossing Borders
The Journey of the Indian Lotus

Thomas KINTAERT

The cultural history of the Indian lotus (*Nelumbo nucifera* subsp. *nucifera* Borsch & Barthlott) forms the subject of a new research project conducted by the speaker. It focuses on the motif of the lotus flower serving as a seat or pedestal for deities and other holy figures, and as an altar for sacred objects (*kamalāsana*, *padmapīṭha*). Sanskrit and Pāli texts together with visual representations from the Indian subcontinent provide the main source of information. In addition, particular attention is paid to both literary and visual material from the Mediterranean Region, which has the prospect of shedding additional light on the topic. The present paper highlights the great value of this and other material from beyond the confines of South Asia while tracing the journey of the Indian lotus across continents.

Starting with an overview of the present geographical distribution of the Indian lotus, the spread of the plant is dealt with from prehistoric times to about the seventh century CE. The topics covered will include the question of the presence of the Indian lotus in the Indus Valley Civilization, its introduction into Egypt around the middle of the first millennium BCE, and its representation in Ptolemaic, Roman and early Christian art.

The presentation will be supplemented throughout with visual material.

Language of the Haṛappan Inscriptions

R. NAGASWAMY

This paper is to examine the recent vociferous claim, that the language of the Haṛappan inscription is Draviḍian, which has attracted rewards and empowerment. This claim is based on the assumption, that the Draviḍian linguistics as shown by the ancient Sangam Tamil literature and ancient Tamil grammar have remained free from the Vedic Sanskritic influence and is best suited to be the language of the Haṛappan civilization and therefore is the pre-Vedic in date. This view is piloted by mainly three writers — Michael Witzel of Harvard University, Asko Parpola of Finland and Iravatham Mahadevan from

Tamil Nadu. It is well known that the only available Tamil sources are the Saṅgam Tamil literature consisting of light anthologies and 10 long poems called 10 idylls grouped together as Saṅgam literature, and the earliest grammatical work in Tamil called *Tolkappiyam*. Recent advances in archaeology, epigraphy and numismatic findings have shown that Saṅgam Tamil classics could not be dated earlier than 1st century BCE to second century CE. The Brāhmī inscriptions in Tamil Nadu found in ancient caves and potsherds make mention of contemporary rulers like Ceras and Pāṇḍyas, and other chieftains like Atiyan who are referred to in the Saṅgam classics. Similarly, the coins of the Ceras, Koḷḷiporaiyan, Makkoḍai, Kuṭṭuvan and the Pāṇḍya, Peruvazhuti, show they were issued by rulers found as patrons of Saṅgam poems, in imitation of the Roman coins, found in large numbers in Tamil Nadu. All these findings show that the entire Saṅgam corpus was composed only after the Roman contact with Tamil Nadu. Also, the associated finds in archaeological excavations, reveal presence of Roman pottery. The Tamil grammar *Tolkappiyam* could also be dated to the same period as it could have been composed only after the introduction of writing in Tamil Nadu as it contains rules for written Tamil script. As both these data fall around the beginning of current era, there is clearly a gap of 3,500 years between the Haṛappan inscriptions and the earliest Tamil works. There exists no reliable Tamil data to verify or to accept the claim of the Draviḍian origin of the Haṛappan civilization.

A very few Haṛappan symbols like fish and a (supposed) skeleton are cited and are linked to the Tamil words in an ingenious way and advanced as proofs to show the Draviḍian origin of the Haṛappans. It would be shown in this paper that the first word for fish has a classical Vedic word and if the contention that the word for fish indicates Haṛappan language it would be a Vedic civilization. The second word for skeleton indicates *pey* in Tamil. The most important god of the Tamils is Muruga. An attempt is made by Mahadevan to show that the concept of Muruga is of Haṛappan origin through a symbol of Indus seals. The absurdity of this speculation would be brought to light in this paper by citing a Tamil word that would prove Muruga is a classical Sanskrit word.

The whole of *Tolkappiyam* was composed based on the Sanskrit culture and was verified by a Caturvedin, Adamkoṭṭu Asan, who was the chief judge under the Pāṇḍya and then only the writing was made public. All the Saṅgam classical poems followed this grammar.

In the fields of religious, social, administrative, judicial, domestic life of the people, music and dance, trade and crafts, the *Tolkappiyam*, unequivocally gives the Brāhmanical culture which the kings themselves followed and enforced in the country. The death rites are also based on the Vedic tradition.

Finally from the inscription, Saṅgam literature and grammar, it would be shown that from the earliest known time, the Tamil society was inseparably based on Sanskrit traditions in every walk of life and is pan-Indian in character.

Tradition of Non-Brāhmaṇa Sanskrit Scholars in Maharashtra and Its relevance

Hemant RAJOPADHYAYA

Sanskrit, in Indian society, is always referred to as language of the 'classes'; to be precise, as language of brāhmaṇas. Though the right to learn the Vedas was limited to the three upper castes, Sanskrit language was not prohibited for other castes in the Indian tradition.

Under British Rule, many non-brāhmaṇa scholars started learning Sanskrit texts. These scholars have contributed a lot through their respective works in the social reforms in India. In Maharashtra, we find many scholars like Dadoba Pandurang Tarkhadkar, Jagannath Shankarsheth, Guruvarya Keluskar, Babasaheb Ambedkar, etc. who, with their great visionary researches and social awareness, have constructed a platform for social revolution. At the same time, we have examples of people like Vishnubuva Brahmachari who started interpreting Sanskrit texts openly for the understanding of common people to resist large-scale religious conversions by Christian Missionaries. Social activists like G.G. Agarkar, Chhatrapati Shahu, Kevalanand Sarasvati, Tarkatirtha Lakshman Shastri Joshi, Kokje Shastri have encouraged this kind of Sanskrit learning, opened all the ways of knowledge in Sanskrit to the common masses, and also mobilized social developments for preserving the orthodox frame of classical sciences. Even in modern Maharashtra, we have many Sanskrit scholars, active in various social movements, like A.H. Salunkhe, Comrade Sharad Patil, who have shown extraordinary expertise in interpretations of Sanskrit texts.

While tracing this tradition, we find many interesting aspects and

consequences, evolved through conflicts between representatives of the orthodox priestly tradition and revolutionaries trained in new methods of Sanskrit learning through modern educational systems. This has helped Indian society to interpret the tradition in a more liberal way and abandon many evil beliefs and customs and openminded.

Though modern Indian society has witnessed many conflicts between brāhmaṇas and non-brāhmaṇas, this liberal tradition of Sanskrit-learning has proved to be quite helpful catalysing for Indian renaissance through social developments.

This paper is aimed at putting forward the history of this enlightened tradition of Sanskrit learning and tracing the relevance of interpretations of Sanskrit texts by scholars who have redefined and enhanced the intellectual horizons of Sanskrit learning in India.

Inscriptional Nāgarī and its Evolution from the Early Seventh till the Fourteenth Century CE

Saraju RATH

As it was pointed out by D.C. Sircar in 1977 (pp. 91, 102): "nearly 80 per cent of what we now know about the early period of Indian history has been derived from the epigraphic sources alone . . . [T]here is no aspect of the life, culture and activities of the Indians that is not reflected in inscriptions." In these inscriptions, "[t]he variety of scripts is enormous, these being subject to the same pattern of extensive local and chronological variation as are the Indian languages and dialects" (Salomon 1998: 6). Inscriptions and copperplates are therefore crucial sources for the cultural and political history of India. Indian epigraphic studies should therefore be regarded as foundational requirements for the cultural and political history of India, but these cannot be pursued fruitfully without sufficient thoroughness and expertise in the various Indian scripts. The variety of scripts used is enormous and has not yet been systematically and comprehensively explored. A major script, generally known as Nāgarī, was extensively used in inscriptions and copperplates found in the north and central parts of the Indian subcontinent from the seventh till the fourteenth century CE. Around a century earlier, an early form appears, which succeeds

later forms of Brāhmī (Gupta Brāhmī). Scripts of the Nāgarī family become dominant in this area from the tenth-eleventh centuries, when their sister script Siddhamātṛkā disappears.

In order to prepare a basis for the analysis of this and closely related scripts and for the study of their evolution, the present paper will focus on inscriptional Nāgarī, the distinctive nature of its characters, and its evolution in this period. I will also make some observations on inscriptional Nāgarī of later centuries which is already quite close to the modern forms of Nāgarī.

Devatāmūrtiprakaraṇa
Medieval Iconographic Manual

Chidambara SAGAR

The text *Devatāmūrtiprakaraṇa* was written in Rajasthan during the reign of Mahārāṇā Kumbhā. The author of the text *Devatāmūrtiprakaraṇa* is this very Maṇḍana. It is significant that he was a practising *sūtradhāra* and hence the text is not crystallized in mere theory.

The medieval age of Rajasthan is regarded as the glorious period and a romantic era, as during this period art, architecture, poetry and literature were immortalized through various mediums of recording. In this phase of history, one of the most important figures was Mahārāṇā Kumbhā (CE 1433-68) of Mewar. He was a well-known writer-scholar, a great patron of arts and culture and a great administrator. According to tradition, he is said to have renovated 32 out of 84 forts of his kingdom along with other developmental constructions like temples, complexes, palaces, reservoirs, etc. His architectural legacy can be witnessed from Kumbhalgarh, Achalgarh, Basantgarh, Ranakpur temples, Eklingajī Temple, Dovani, Chittorgarh Victory tower etc. The credit of execution of the vast constructions during the regime of Kumbhā mostly goes to Maṇḍana. But his father, brother, sons and grandsons were also involved in this process.

Maṇḍana was not merely the chief *sūtradhāra* but also a prolific writer who compiled texts on the rules of iconography and architecture. Thus, the reputation and glory of Maṇḍana is not simply because of the fact that he was the chief architect controlling and designing various sites, but also that along with this, he also compiled texts on the iconography, town-planning and architecture. His major works are:

(a)	*Vāstumaṇḍana*	(b)	*Rūpamaṇḍana*
(c)	*Prāsādamaṇḍana*	(d)	*Rājavallabha*
(e)	*Vāstusāra*	(f)	*Vāstuśāstra*
(g)	*Devatāmūrtiprakaraṇa*	(h)	*Āpatattva*

Of these texts, *Prāsādamaṇḍana, Rājavallabha, Āpatattva* and *Vāstusāra* are architectural treatises and *Rūpamaṇḍana* and *Devatāmūrtiprakaraṇa* are iconographical texts. These works of Maṇḍana seem to be important, as has been mentioned by Upendra Mohan Sankhyatirtha in the Introduction of the first edition of *Devatāmūrtiprakaraṇa* and *Rūpamaṇḍana* (Calcutta Sanskrit Series no. XII). He states that in the library of the Deccan scholar Kavīndrācārya, the manuscripts of *Rājavallabha, Vāstumaṇḍana, Prāsādamaṇḍana, Rūpamaṇḍana* and *Rājavallabhaśilpa* were available. The popularity of Maṇḍana's work can be discerned from the fact that these works may have spread from the west to the east as well as to the south and north.

The text itself is divided into two parts. In the first section (i.e. chapters 1-3) there are rules and regulations regarding topics like types of *śilā*, measurements, positions, etc. whereas in the second section, iconography of the Hindu and Jaina deities is discussed. Another noteworthy fact is that the *Devatāmūrtiprakaraṇa* has been compiled on the basis of many north and south Indian texts, but it has primarily used south Indian texts. At the time of Mahārāṇā Kumbhā's reign, north India, as well as temples there, were suffering the onslaught of the Muslims. However, in south India, the science of temple construction and its documentation continued. Another important fact to note is that Maṇḍana only refers to south Indian Śilpaśāstras but not to Śaiva and Vaiṣṇava Āgamas. The texts referred to by Maṇḍana are *Mayamata, Śilparatna, Kāśyapśilpa, Agni Purāṇa, Viṣṇudharmottara, Bṛhatsaṁhitā, Mānasollāsa, Aparājitapṛcchā, Caturvargacintāmaṇi, Viśvakarmāśāstra*; Jaina texts like *Pravacana-Sāroddhāra, Pratiṣṭhāsāroddhāra* and *Bharatāgama* are also used. His text include allusions to Purāṇas, dramas, commentaries as well as Śilpaśāstras. However, it is noteworthy that the Śilpaśāstras referred to by him except *Aparājitapṛcchā* are primarily from the south. In the sixth chapter Maṇḍana clearly refers to *Dīpārṇava*, stating:

कृष्णशवमरसंयोगाद् द्वात्रिंशद्भेद मूर्त्तयः।
नोदिता ग्रन्थबाहुल्याज् ज्ञेयं दीपार्णवाद् बुधैः।। – ६.५९

At many places, Maṇḍana directly takes the verses from their

original sources and incorporates them in his text. Thus, it would not be wrong to say that Maṇḍana an author compiler who was well versed in many Śāstras as well as traditions.

Kāyasthas
Translators of Sanskrit Classics into Persian

Kazuyo SAKAKI

Translation serves as a tool for intercultural dialogue. The subject examined here is the Persian translations and adaptations of the Sanskrit classics by Hindu translators. Most of the studies on this subject so far have been limited to the framework of a historical survey of translated works. Hindu translators' cultural identity has seldom been examined in any detail except in a few recent studies. The enlarged interpretative translations done by Hindus provide us with an insight into their distinctive indigenous contribution to the Persian literature.

When the Mughal emperor Akbar (CE 1562-1603) ordered the translation of the Sanskrit classics into Persian, it could not have been possible without a close cooperation of a large number of Hindu scholars (*paṇḍit*s) for the clarification of various aspects of the Hindu thought. It was not until the seventeenth century that Hindus themselves, rather than Muslims, undertook the translation work on a large scale. By this stage, key Sanskrit texts had already been translated into Persian and Indian ideas had gradually permeated among the Indian Muslim intellectuals. From the investigation of Hindu translators' names, it becomes clear that most of these translators were from the Kāyastha community, the hereditary caste of the scribes, who had learned Persian by studying at *madrasā*s, with the help of Sanskrit manuals and lexicons for learning the Persian.

This class of intellectuals with linguistic abilities from both cultures succeeded in introducing an element of indigenous ideas into the Persian literature. Their translations were imbued with specific religio-philosophical contextual factors rather than socio-political ones. They tried to approximate their translations as much as possible to the style of Muslim intellectuals' writings so as to make them more understandable to those of the readers who were unacquainted with Indian mythology and philosophy. This point is best illustrated by

the *Khulāsā al-Khulāsā* (*Sāra Tattva*), an unpublished compendium of Persian translation of Sanskrit classics, by Devi Das Kayastha, who interprets monistic ideas in Indian philosophy in Perso-Islamic idiom.

In order to further elaborate this point, we examine here the Islamic key concept of divine unity in Persian translations of Sanskrit classics by the Kāyasthas.

History of Vegetables in Ancient India

Somnath SARKAR

In this paper, an attempt has been made to analyse and highlight the history of vegetables in ancient India from the Indus Valley Civilization (2500-2000 BCE) to the Gupta period (CE 700). The history of vegetables in India dates back to pre-historic period. During pre-historic times before the arrival of Āryans in India (*c*. 1500-1000 BCE), the Proto-Australoids used brinjal, bottle gourd and watermelon as vegetables. Lotus stalk was eaten by the early Draviḍians, as mentioned in an old Tamil classic of south India, written during CE 500-600. Pea existed in India much before the Āryans came to the country and it was already present in Western Asia prior to its cultivation. The pea, most likely the field pea (*Pisum arvence*) was eaten during the Haṛappan Civilization as evidenced from the archaeological excavations of Moheṅjo-Dāṛo and Haṛappā (2500-1750 BCE) in which carbonized pea seeds were discovered. Pea seeds were also found from the Neolithic site of Chirand in Bihar, Chocolithic site of Maheśvara Navdātoli (*c*. 1200 BCE) in Madhya Pradesh and Osmanabad in Maharashtra. The presence of seeds of melon along with other pre-historic items was also recorded from Haṛappan excavations. With the advent of the Āryan Culture and Sanskrit literature in the ancient period, much information became available on different kinds of vegetables consumed by the Āryans. Palaeoethnobotanical and archaeobotanical information is available about the plant wealth reared by ancient humankind in India for about 8,000 years, on its movement, inflow and exchange with neighbouring countries. Seeds of important vegetables found from archaeological sites in the Indian subcontinent include common pea, garden pea, hyacinth bean, fenugreek, watermelon, okra, cucurbits, etc. The paper will highlight in detail the history and development of vegetables — their origin and uses as far as practicable.

Some Socio-Political Questions Raised by the Sudden Appearance of Mount Meru in the Sanskrit Epics and Purāṇas

As well as in Physical Manifestations Found in India and South-East Asia

Ruth SATINSKY

When Brāhmanism spread from its heartland, Āryāvarta (the "land of the Āryas"), to south India and the South-East Asia, in the early centuries of CE, brāhmaṇas took their sacred geography with them. The new regions where they settled were not only transformed ideologically, but *physically* as well. Mythical, or north Indian toponyms of sacred mountains, rivers, lakes, cities, and regions were replicated throughout south Indian and South-East Asian space. Mount Meru, the *axis mundi* of Purāṇic cosmology, became the main symbolic representation of almost all the great Hindu stone temples of South and South-East Asia, as well as the name of several sacred mountain volcanoes in Java. The Gaṅgā, inseparable from Mount Meru, was replicated in combination with it. Kings of early regional kingdoms sought out Brāhmanical sacred geography for the supernatural protection of their kingdoms, political unity, and the enhancement of their worldly and spiritual power. Brāhmaṇas gained riches and power in exchange for their services. Brāhmanical sacred geography was the pivot and *raison d'être* of the Brāhmanical ritual system. The mountainous element only became prominent in Brāhmanical cosmology in the Sanskrit epics and Purāṇas, most notably with the introduction of new concepts such as Mount Meru. Brāhmanical sacred geography adopted these new concepts and remained henceforth unchanged across a vast geographical space. This paper will explore some socio-political questions raised by the sudden appearance of Mount Meru in the Sanskrit epics and Purāṇas, as well as in physical manifestations found in India and South-East Asia.

A Corpus Edition of Maitraka Inscriptions

Re-reading of Old Material and Some New Charters

Annette SCHMIEDCHEN

The Maitraka dynasty ruled in Kāṭhiāwāṛ from the fifth to the eighth centuries, and more than 100 fully preserved Sanskrit copperplate charters of this royal line are known today. These inscriptions record granting of villages and plots of land in favour of brāhmaṇas, Buddhist monasteries, and some Hindu temples.

A corpus edition of all available Maitraka inscriptions has just been completed by the author. It is based on the earlier editions of individual charters published in *Epigraphia Indica, Indian Antiquary, Journal of the Bombay Branch of the Royal Asiatic Society,* and some 20 other epigraphical journals and monographs — mainly in English, but also in Gujarati and in Hindi. The re-readings have been prepared on the basis of (1) published rubbings/estampages and photographs of the inscriptions as well as by studying (2) the originals preserved in the Chhatrapati Shivaji Maharaj Vastusangrahalaya, Mumbai, and several Gujarat museums and other institutions, (3) digital photographs taken by the author at these places or provided by these institutions, and (4) the estampages preserved in the collection of the Epigraphical Branch of the Archaeological Survey of India, Mysore. These re-readings resulted in, for the first time, complete and, hopefully, improved texts of the charters.

In the course of her research, the author also came across three hitherto unpublished Maitraka inscriptions, which will be presented in this paper. These three charters record endowments in favour of brāhmaṇas and were issued by the Kings Śilāditya I (Valabhī year 290), Śilāditya III (Valabhī year 342), and Śilāditya V (Valabhī year 402).

The Modes of Date Designating in Early Mediaeval Land Grants of North India

Alexander STOLYAROV

More than 1000 early mediaeval land grants that were found in north India have been published at present. As a rule they were written in Sanskrit and fixed on copperplates. A few of them were fixed on stones. The vast majority of them (more than 85 per cent) were dated or contained the date designation in their texts.

There were several types of the date designation. A lot of the land grants were dated according to some of the Indian eras (Gupta-Vallabhi, Vikrama, Śaka, Harṣa, Kalacuri, Gāṅgeya, Bhaumakāra, etc.). Also they may be dated by the regnal year of the ruler who issued the grant.

Also there were several ways of dating the grants:

- It may be the date of making the grant (or the date of performing the ritual of granting). In this case, very often some auspicious days were mentioned like solar or lunar eclipses, winter or summer solstices, equinox, new moon or full moon days, some festivals like Viṣu Saṁkrānti, etc.
- Also it may be the date of issuing the grant (or the date of incising the document itself).
- In some grants the date of the ruler's (or the ruler's ancestor's) inauguration was mentioned.
- Very few land grants contained the date of vowing — that was the cause of making the grant.

All these kinds of dating may be found in one document both combined and separately.

Different manners of date designating may be traced and studied according to place and time of issuing the grant, as also to the dynasty issued the grant, etc.

All these types and kinds of dating will be considered in course of presentation. An attempt will also be made to trace the spatial and temporal distribution of different modes of dates designating in land grants originated from north India in early mediaeval period (fourth-thirteenth centuries).

Temple Architecture of Medieval Assam
A Study on the Basis of Inscriptions

Gitanjali THAKURIA

The inscriptions which are generally engraved or incised on some permanent or durable materials are regarded as the most valuable source of information for reconstruction of the past history of any country or nation. They exhibit the progress and level of human culture in any given time and clime. Assam is the hub of many races and tribes since time immemorial having their own religious beliefs and practices. In medieval period, Assam was a conglomeration of kingdoms like the Ahom, the Chutia, the Jayantia, the Kachari, the Koch, etc. All these powerhouses, whether big or small, also left their marks. Their records, written in both Assamese and Sanskrit languages, provide sufficient information of immense value and have a bearing on matters relating to all the aspects such as political, social, economic, religious, cultural, etc. Likewise, from these epigraphic records, we find that, in medieval period, Assam was highly rich in architectural and sculptural aspects. The rulers of that period constructed a large number of temples and monasteries. For instance, from the stone inscriptions, embedded in the inner wall of Kāmākhyā temple, we come to know that Śukladhvaja, the brother of Koch king Naranārāyaṇa, built that temple in about CE 1565. Similarly, the Kachari kings, the Chutia kings and the Ahom kings, specially from Rudrasiṁha down to Rājeśvarasiṁha, each spent a good deal of the revenue in the construction of temples, dedicating these specially to Durgā, Śiva and Viṣṇu. Not only that, the Ahom kings also established priests, specially brāhmaṇas, to conduct the religious activities of those religious institutions and offered grants of land along with free servitors by issuing charters. In the present paper, we propose to make a study on the temple architecture of medieval Assam on the basis of the epigraphic records of that period.

खण्डः १५

प्रौद्यौगिकजगति संस्कृतम्

Section XV

Sanskrit in Technological World

Conveners

- K.V. Ramakrishnamacharyulu
- Navjyoti Singh
- Miquel Peralta

Strategies for Semantic Representation of Karma Kāraka (Karturīpsitatamam Karma)

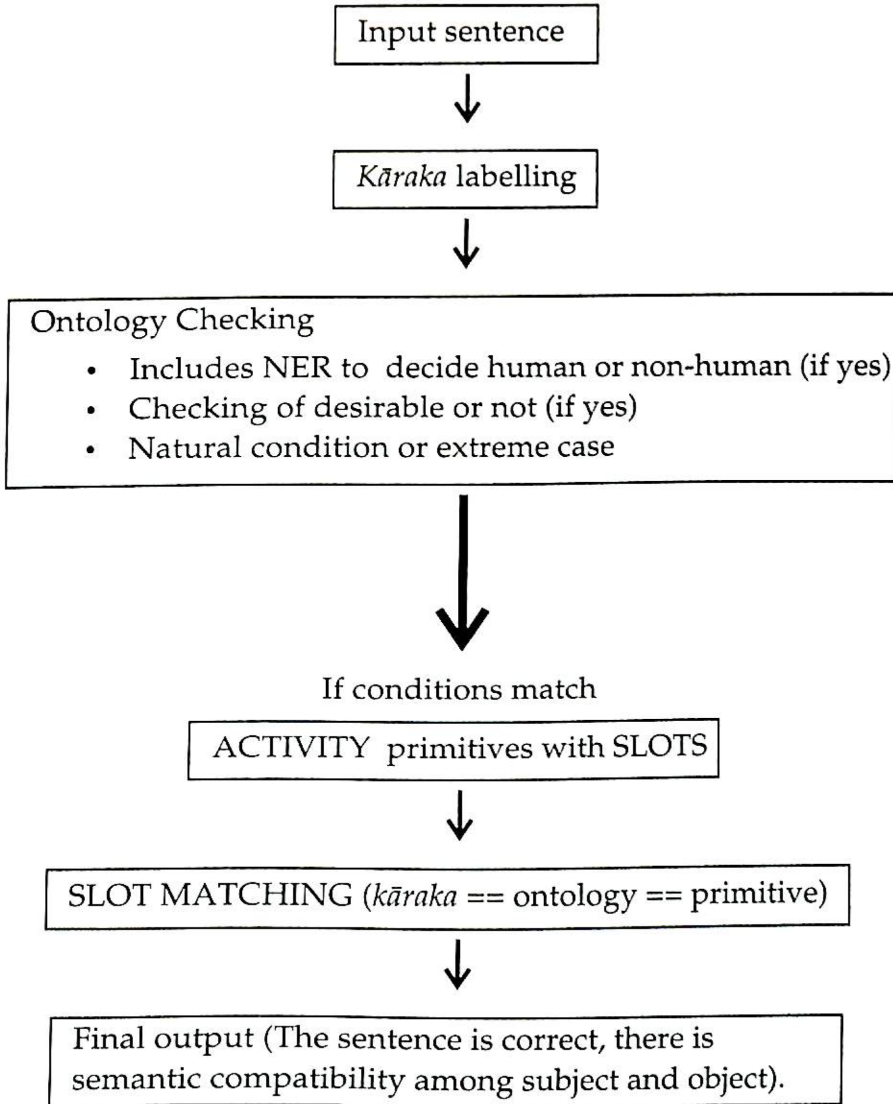
Manji BHADRA and *Girish Nath JHA*

This paper is going to talk about the semantic representation of *karma-kāraka* through computer. Mishra (2007) has developed a Sanskrit *kāraka* analyser[1] as the subject of his doctoral research. This *kāraka* analyser analyses the syntactico-semantic relations at the sentence level. In Sanskrit heritage site[2] there is a Sanskrit tagger available online. The tagger comes with different solutions. Later it chooses the best among those solutions. Pāṇini's rules are constrained by semantic conditions, along with *vārtikas*. The very definition of *karma-kāraka* — *karturīpsitatamam karma* (1.4.49) followed by *tathāyuktam cā'nīpsitam* (1.4.50) is difficult for computer to understand.

This paper discusses the questions of desirability, undesirability which are loaded with contextual semantics with special reference to the verbs in the sense of 'eating'. One of the possible solutions to semantic computing is using primitives which will require agreeing on a basic set of primitives and then using those for synthesising fundamental concepts called Root Conceptual Structures (RCS), which then can synthesise larger concepts called Compound Conceptual Structures (CCS) following a constrained recursive generation approach. A reverse analytical process would dissolve CCS into RCS and then into the primitives by following reverse recursion. This can be modelled on the lines of Jackendoff and Dorr (1993)[3] and use them for Sanskrit verb classes incorporating *kāraka* information as well. Along with these primitives, it is necessary to make computers understand what is most desired for an agent (in the sense of 'eating' for example) in different conditions. To decide what is most desired for an agent, there will be an ontological dictionary. The action is explained like a subject who can *eat* approaches to an object which is *edible*, through a path, then picking up the food, putting in the mouth, chewing and swallowing. So the primitives can be built with two things (subject and object), path, manner, etc. For example, the concept of ingestion can be constructed from a discreet set of primitives which can constitute ingestion by first constructing its sub-concepts like chewing, swallowing, etc. Basically, ideas or concepts which were unuttered are reduced in primitives.

This paper is trying to build a model which will help computer to understand the definition of *karma-kāraka*. Then computer can analyse

kāraka without depending only on *vibhakti*. It is going to help reducing any ambiguity in *kāraka* analysis. More accurate *kāraka* analysis can help in machine translation. This model can be extended to other Indian languages along with the Sanskrit. The design of the proposed model is given below:



References

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Strategies for Anaphora Handling in Pañcatantra

Madhav GOPAL and *Girish Nath JHA*

For humans, it is relatively easy to determine the antecedents of anaphors or cataphors in the discourse, but machines have immense problems in identifying them. In this paper we present a study of the anaphoric constructions of Sanskrit pronouns (reflexives and reciprocals) in *Pañcatantra*, a legendary collection of fables, and then will provide an algorithm to handle them automatically. The process of anaphora resolution would consist of three main steps: identification of the anaphors/cataphors, location of the candidates for their antecedents, and matching the appropriate antecedent(s) from the set of candidates. The system will take as input a Sanskrit raw text and will produce an output with anaphors and their antecedents tagged. For example, in the sentence *saḥ gṛham gatvā ātmānam darpaṇé drakṣyati* (reaching home he will see himself in the mirror), *ātmānam* will be identified as an anaphor and *saḥ* out of three candidates (*saḥ*, *gṛha*, and *darpaṇé*) will be selected as its antecedent.

Though some of the Indo-Aryan languages, like Marathi, Gujarati and Sinhala, have verbal anaphor also along with nominal ones (Lust et al. 2000), Sanskrit has only the nominal form of the anaphor (Jha et al. 2008, 2009). The lexical anaphors (reflexive and reciprocal pronouns) are very rich and like any nominal they inflect for case (barring *svayam*). The possessive reflexives, which could be more appropriately labeled 'reflexive possessive adjectives', inflect for number and gender also. The reciprocals, however, inflect for gender and case only. The reflexive pronouns could be categorized in four categories: proper reflexive like *ātman* and *sva*, intensive reflexive like *svayam* and *svayam-éva*, possessive reflexive like *svakīyam*, *ātmīyam*, *naijam*, etc. compound reflexive like *ātma-* (+possessed noun), *nija-*, *sva-*, *svakīya-*, *svīya-*, *ātmīya-*. These are actually possessive reflexives but they are compounded (prefixed, more appropriately speaking) with the possessed noun in their root form and consequently escape from any kind of inflection, e.g., Lisa$_i$ *sva$_i$-gṛham gacchati*. The reciprocal pronouns include *anyonyam*, *parasparam*, *itarétaram*, and *mithaḥ*. *Mithaḥ* is, however, an indeclinable and could be better described as adverbial reciprocal. The others inflect for gender and case. Some of the reflexives and reciprocals mentioned here are not available in *Pañcatantra*.

The paper will finally present an algorithm for automatic handling of anaphors in Sanskrit with special reference to *Pañcatantra*.

Quantum Physics and the Buddhist Theory of 'Kṣaṇa' and 'Kṣaṇa-Santāna' (Moment and Moment-Continuum)

V.K. GOYAL and *Vijaya RANI*

Presently we are passing through a scientific age, in which lots of inventions, investigations and researches have been done and are still going on in different fields of Science like physics, chemistry, space-science and so on. Quantum Physics is a recently developed branch of physics, which gives a novel idea of discreteness in the emission of energy (radiations). The German physicist Max Planck (1858-1947) was the first one who explained this idea of discreteness in the form of *Quanta*. Later on, it was re-established by Nobel laureate Albert Einstein in the context of explaining the photo-electric effect.

It is a common perception that philosophical treatises in Sanskrit belong mainly to the religious, ethical and spiritual thoughts, but, if studied with deep insight and observations, it is realised by scholars of India and abroad that Indian literature in Sanskrit has a great potential of knowledge even in science and technological fields. Buddhist philosophy occupies a unique place not only in Indian thought but also in the world speculations. It deals mainly with the theories of suffering, momentariness, dependent-origination, no-soul and so on. It does not accept any permanent and eternal entity like Soul, God or *Brahman*, but believes in the momentary nature of things, which are dependently originated. An object which phenomenally seems to be static and one in number is not like that in reality, but it is a continuum (*pravāh* or *santāna*) of different and discrete moments (*kṣaṇa*s). This concept of discrete moments (*vicchinnakṣaṇa*s) and continuum of moments (*kṣaṇa-santāna*) has much similarity with the 'Particle and Wave Theory' of Quantum Physics.

This paper aims at finding out the similarities and dissimilarities in the concepts of *kṣaṇa* and *santāna* (moment and continuum) and 'Particle-Wave' theories of the two branches of thought, i.e. the Buddhist Philosophy and the Quantum Physics.

Features of Svarita in the Light of Speech Tools

Leena HUNNARGIKAR, Chaitali DANGARIKAR,
Malhar KULKARNI

In his *Aṣṭādhyāyī*, Pāṇini describes the feature of *svarita* accent as *samāhāra* (combination) of the other two accents, *udātta* and *anudātta*. The Vedic recitation also involves *svarita*. The phonetic treatises try to explain the nature and features of this accent. The Pāṇinian tradition maintains two views regarding the nature of this accent. All this increases the confusion about the exact nature of this accent. In this modern age, we have technology with us to empirically experiment to answer problems of this kind.

In this paper, we have tried to study the nature and features of *svarita* as is found in the recitations of the Vedas in the recorded form with the help of a speech tool named Wavesurfer. This tool is useful for speech recognition methods. The purpose of this study is to see how this *samāhāra* is seen in the *svarita*. For this experimental work, we have prepared data which includes a list of examples of *svatantra* and *paratantra svarita*s in the *R̥gveda*. For *svatantra svarita*, we have referred to a list of independent *svarita* in the *R̥gveda* by Mr. Detlef Eichler.

On the basis of this data, we selected words, having *jātya svarita* accent and words in *samāsa* like *avyayībhāva* and *bahuvrīhi* for our study so that we could understand the features of *udātta* and *anudātta* also. Further, we collected all the selected words in recording form. These recordings were used as an input for previously mentioned speech tool. The results were noted down. It includes spectra images of the words along with wave patterns and fundamental frequency of each word. Then, analysis was done. Finally, we could shed some light on the traditional discussion on the exact nature of *svarita*.

Theories of Anaphora Resolution in Traditional Sanskrit Texts

Diwakar MISHRA, Girish Nath JHA

In this paper authors present the problem of anaphora in Sanskrit and what theories in Sanskrit text are found which can be used to resolve anaphor referencing. The theories are taken from Vyākaraṇa, Nyāya, Navya-Nyāya and Mīmāṁsā traditions.

Anaphor is an entity in a sentence which refers back for its meaning (cataphor when it refers forward). Finding the correct referred word which binds that anaphor is called anaphora resolution. The concept of anaphora in Sanskrit is extended by authors and categorized into two — anaphora proper, and anaphora-like cases. Anaphora proper is similar to the concept of anaphora in Western linguistics. In anaphora-like cases, authors have included (i) adjective qualified relation, (ii) simile (*upamā*). Here *upamā* is not just *upamā* as described in Sanskrit poetics, but any relation which has two nodes — *upameya* and *upamāna*. Thus, *rūpaka, utprekṣā, vyatireka* and *apahnuti* are also included in this.

The authors have collected over one hundred sentences with different complexities of anaphora from the texts of *Rāmāyaṇa, Gītā, Kādambarī* and *Śivarājavijaya*, and paraphrased them with marking of anaphoric relations. The theories of anaphora resolution are collected from *Mahābhāṣya, Arthasaṁgraha, Navyanyāya-Bhāṣā-Pradīpa*, and *Pada-vākya-Ratnākara*. The theories are not just quoted but are also tried to interpret in a formal way like —

> If there are two words co-referential with each other, the relation is between the very two words, it does not mean that one of them is co-referential with the synonym of the other.

$$a \Leftrightarrow b = b \Leftrightarrow a \neq a \Leftrightarrow b' \neq a' \Leftrightarrow b \text{ (b' is a synonym of b)}$$

Transfer Grammar for Sanskrit-Hindi Machine Translation

Kumar Nripendra PATHAK, Girish Nath JHA

In this paper authors are describing the architecture of a Transfer Grammar (TG) for Sanskrit-Hindi Machine Translation (SHMT) by highlighting the challenges involved in structural transfer from Sanskrit to Hindi from the perspective of Machine Translation (MT). In the diverse linguistic scenario in India, MT is needed to transfer the knowledge from one language to another. The overwhelming literary superiority of Sanskrit has attracted intellectuals worldwide, and attempts to translate desired Sanskrit texts into other languages have been made since the seventeenth century. In order to provide comprehensible translation, an MT system should be capable of transferring the source language sentence into the correct syntactic structure of the target language. Structure mapping becomes challenging if the languages differ at various levels. Transferring Sanskrit linguistic features to Hindi is similarly challenging given the structural nuances that Hindi has developed in the course of its evolution.

Though Sanskrit and Hindi are considered structurally close owing to genealogical relations, yet on a closer look, Hindi appears to have diverged significantly more in terms of structure than in lexical ingenuities. Therefore, a well-researched TG is required for generating acceptable output in Hindi. This paper is focusing on the areas where there may be a requirement of TG rules for an SHMT system. For example, handling of Noun Phrase (NP) case marker in MT is a challenge as it depends on number, gender, animate/inanimate objects, and on verb as well. While Sanskrit does not have gender agreement at the level of verb, Hindi has it. Sanskrit *gacchati* in Hindi has *jātā hai* and *jātī hai* forms depending on the gender of the subject. Sanskrit sentences *pustakam ānayati* and *śiśum ānayati* have uniform case-marking but in Hindi the postposition appears arbitrary. While the first example will not have a '-ko', the second must have it. Similarly, *gantum icchāmi* and *paṭhituṁ gacchāmi*, both have *tumun pratyaya* but their Hindi translations have *kī* and *ke liye* case markers respectively. Similarly *ekasmin dine* is translated as *ek din* in Hindi and here also the case marker is dropped. In Sanskrit, *kāraka* may have *karma-saṁjñā* in seven senses — 'desired', 'undesired', 'gambling', locative (*adhi upasarga* with √*śīṅ*, √*sthā* and √*ās*, *abhi* + *ni* + √*viś*, *up/anu/adhi/āṅ*+√*vas*), *akathita*

kāraka (by *akathitaṁ ca*), 'motion', etc. (by Pāṇini 1.4.52), 'anger', etc. (by Pāṇini 1.4.38). In these senses, Hindi may have *ko/me/se/par/⊘* case markers. Sanskrit has no double causatives. *Paḍhāta hai* and *paḍhavātā hai* for both senses, Sanskrit has *pāṭhayati*. In the sentences *vṛkṣaḥ api* (*asti*) and *vṛkṣaḥ api* (*saṁvardhya*. . .), first *vṛkṣaḥ api* has no case marker where there is an immediate verb the other has *ko* case marker. When *eṣaḥ+eva, tadā+eva tasmin+eva tatra+eva*, etc. are used together, it changes its form in Hindi (*yah+hī=yahi, tab+hī=tabhī, us+hī=usī, vahā̃+hī=vahīn*, etc.). To get syntactically good Hindi translation from Sanskrit, TG will be needed. In IIIT Hyderabad, as a component of Indian languages MT system, TG rules are being written for Indian language pairs. As per their website, the Telugu-Hindi, Urdu-Hindi, Hindi-Punjabi and Punjabi-Hindi MT systems are online (sampark.iiit.ac.in) in which TG rules have been applied.

Computational Analysis of Śukanāsopadeśa in Kādambarī

Prajini PRAKASH

Computational studies of Sanskrit at different levels are going on in various parts of the country as well as the world. Modern methods of teaching and learning Sanskrit are also on the anvil. Collecting the lexical items of classical Sanskrit works and creating complete inventory are the major prerequisites for all such computational studies and evolving modern methods of learning and teaching Sanskrit. Though some efforts in this direction have already been made, much remains to be done. The *Mahābhārata*, the *Rāmāyaṇa*, the Mahākāvyas, the Naṭakas, etc. have to be carefully analysed lexically and inventories created. *Kādambarī*, the well-known Sanskrit novel written by Bāṇabhaṭṭa in the seventh century CE is taken up here for analysis. The study of this work provides a new impetus to the field of research in the realms of Sanskrit study linked with computer applications.

Computational Analysis of Sanskrit Verbs

Kavitha RAJAN and *Navjyoti SINGH*

We are proposing a formal ontology of verbs based on the idea that primary meaning of verb is a recursive form 'change of state in a context', which is a formal 'structure of happening' (*bhāva*).

A word leaves back a sense or a footstep and each word has a non-lexical connotative meaning. Meaning here represents some kind of quality or feeling of substance and is called Ontology, i.e. to understand a sentence you have to know the word-meaning and world knowledge. These two should combine to give perfect semantics.

According to Yāska every word is derived from *dhātu*/root.

People communicate with each other easily in spite of the fact that language is a complex thing. This is so because the basic meanings in all words are few and simple. Therefore, we can identify these basic meanings in all verbs. We can also use the permutations and combinations of these to represent all the verbs, which, with its syntactic properties, help in obtaining the correct meaning of the word in a given context.

We are proposing a structure of the word 'happening' since happening has both sequence and no-sequence in it. Whenever a verb occurs we have a sense of happening there. Hence every verb can be seen as a modality or classes of happening, i.e. categories will belong to classes of happening. Across categories meanings do not permeate, i.e. there is some boundary between them. Every happening is one discrete state and then the next discrete state. This is the approach we are following here. *Bhāva* (happening) can be represented using the formal structure —

<entity/state1 | entity/state2, Relational Context> - termed ***'Punctuator'***.

There are at least seven mutually exclusive *bhāva*s that constitute elementary sense-components implicit in the meaning of verb. Elementary sense-components are mutually interwoven (or stitched) through their relational context. Relational context is made of —

R {Kārakas (cases: nominal pull), Vibhaktis (inflexions: transformation pull), corresponding abstract contiguum}.

Table 1: Punctuators of atomic verbal senses

Elementary Bhāvas
jñāpya । *jñyeya bhāva*: p_n
pūrva । *apara bhāva*: p_m
sādhya । *sādhaka bhāva*: p_d
grāhya । *grāhaka bhāva*: p_h
ādhāra । *ādheya bhāva*: p_b
aṁśa । *aṁśī bhāva*: p_c
āropya । *āropaka bhāva*: p_a

The punctuators in any verb can be found by intuition which can be verified looking at the usages in language. Punctuators are the basic and the simplest sense of a word which comes to the mind of a person when he listens to it. Using this approach we obtained two-dimensional punctuator tables of the Pāṇinian and Yāska *dhātus* which can be extended to n /n matrix.

The results obtained supports this approach.

Comparative Study of Phonetic Patterns in Chandaḥśāstra and Binary Patterns in Genetic Algorithms

Sugandha RANI and *C.S. WARNEKAR*

Chandaḥśāstra of Piṅgalācārya is a well-known classical Sanskrit treatise on prosody. It deals with the rhythmic syllable arrangements in poetic meters. According to *Chandaḥśāstra*, every pronounced letter is either *Laghu* (I/U/0/ल) or *Guru* (s/_/1/ग). The *sūtra* regarding *gaṇa* or grouping of syllables goes as:

म्यरस्तजभ्नगैर्लान्तरेभिर्दशभिरक्षरैः।
समस्तं वाङ्मयं व्याप्तं त्रैलोक्यमिव विष्णुना।।

The following table depicts an example of three-letter words with the eight possible permutations of its syllables based on above *sūtra*.

Laghu/Guru Sequence	Example (Devanagari)	Symbolic Representation	Equivalent Binary Sequences
ल ल ल	नयन	न । । ।	0 0 0
ल ल ग	सरला	स । । ऽ	0 0 1
ल ग ल	जपान	ज । ऽ ।	0 1 0
ल ग ग	यमाणां	य । ऽ ऽ	0 1 1
ग ल ल	भारत	भ ऽ । ।	1 0 0
ग ल ग	राजतें	र ऽ । ऽ	1 0 1
ग ग ल	तापाय	त ऽ ऽ ।	1 1 0
ग ग ग	माधुर्यम्	म ऽ ऽ ऽ	1 1 1

In Sanskrit language, verses are composed considering the constraint of *vṛtta* (based on number of syllables) or *jāti* (based on *mātrā* or phonetics) and called as *chanda*. In *vṛtta* type, every line has predefined number of syllables, along with the constraint on which syllable has to be *laghu/guru*. While in *jāti* constraint, every line has predefined number of *mātrās*. For example, the characteristics of Anuṣṭubh *chandaḥ* is given as follows:

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः।
षष्ठं गरुं विजानीयादेतच्छ्लोकस्य लक्षणम्।।

The above description shows that every quarter has eight syllables. The fifth is always *laghu* and the sixth is *guru*.

The above description illustrates patterns, where some of the binary values in the sequence have fixed positions while others change. Its different possible syllable arrangements are comparable with evolutionary binary sequences appearing in Genetic Algorithm (GA).

A GA is a search technique used in computing to find exact or approximate solutions to optimization and search problems. In other words, genetic algorithms are computer algorithms that search for good solutions to a problem from among a large number of possible solutions. Such *chanda*'s arrangements could be utilized to generate newer binary sequences, which resemble the solution list generated for multi-parameter optimization problem or population of new solutions in genetic algorithm. The present paper discusses innovative developments through such meaningful comparison.

खण्डः १६
आधुनिकं संस्कृतसाहित्यम्
Section XVI
Modern Sanskrit Writings

Conveners

- Ram Karan Sharma
- Jürgen Hanneder
- Ramakant Shukla

Religious Consciousness in Modern Sanskrit Mahākāvyas

Urmila ANAND

Man is primarily a spiritual being and his goal in life is the search for spiritual truth. In the scientific enquiry, conciousness is taken as awareness of all kinds of outside world, self-awareness and absolute awareness. True religion is not a superstition or a fad; it is a unifying force with the sole ideal of fatherhood of God. The true object of a religion is to make man's life pure and purposeful. Religious consciousness is related to consciousness of the Divine and can be developed by following the path of spirituality. There is a great deal of similarity in the philosophy, devotional practices and spiritual consciousness of all religions. There are three elements of religious consciousness — cognitive, affective and conative.

In the modern age, more and more Sanskrit Mahākāvyas dealing with Purāṇic themes as well as with the lives of national leaders or religious heads like Gandhi, Subhas, Indira Gandhi, Ramakrishna Paramhamsa, Vivekananda, Lord Kṛṣṇa, Devī Rādhā and Sītā, etc. have been coming out. Most of the Mahākāvyas prescribe a universally valid ethics as the distinctive style of religious life. Pandit Balkrishna in *Śāradāmaṇilīlācaritam*, Dr. Rewaprasad Dwivedi in *Sītācaritam*, Harinarayan Dixit in *Rādhācaritam*, Iccharam Dwivedi in *Vāmanacaritam*, and others also lay special emphasis on the devotional aspect of religion. They declared that human body is the greatest body in the universe. *Ātman* (self) is the essence of all life and human life is a preparation for self-realization.

It is propounded in these epics that for man to live a happy life and in universal brotherhood, the need of the hour, therefore seems to be twofold —

1. The need for true religion as a centerpiece of human life.
2. A living 'Tattvadarśī Guru' as a spiritual guide who would lead the seeker towards realizing the ultimate reality keeping the need of the time in view.

In the perspective of modern epics, this paper aims to discuss that religious life can be harmonized with modern scientific outlook and technological usage giving it all a meaning and a direction. With such an understanding, man will take the lead of religions in organizing

his life and will achieve the supreme goal of life and organize a better world with "Fatherhood of God and Brotherhood of Man".

Social Reformers in Modern Sanskrit Mahākāvyas of Kerala

E. Suresh BABU

Kerala is a south Indian state with natural beauty and the land of Malayalam-speaking people. It was a fertile land of literary activities of Sanskrit and Malayalam languages. The literary patronage of Kerala princes attracted not only the scholars and poets from Kerala but also from other states. Now also the poets of Kerala are producing works of considerable merit in Sanskrit and Malayalam languages. Though Sanskrit is not the mother tongue of Kerala, Kerala poets are actively contributing to Sanskrit literature. Their contributions include *mahākāvyas*, *kāvyas*, drama, prose, *stotras*, *sandeśakāvyas* and other branches of Sanskrit literature. *Kṛthubhāgavata, Keralodaya, Śrīnārāyaṇavijaya, Viśvabhānu, Navabhāratha, Bhāratendu, Dharmasāgara*, etc. are some of the famous works of Kerala authors. Some of the modern Sanskrit *mahākāvyas* describe the biographies of great social and cultural reformers as their plot. *Śrīnārāyaṇavijaya,* a famous *mahākāvya,* deals with the biography of the great saint and social reformer *Śrīnārāyaṇaguru*. It describes the life history of the saint and his philosophical messages beautifully. *Viśvabhānu,* another *mahākāvya,* deals with the biography of Swami Vivekananda, another great saint and social reformer who is very famous throughout the world. *Bhāratendu mahākāvya* deals with the biography of Mahatma Gandhi, who did much to eradicate many social evils like untouchability and casteism in the society. *Dharmasāgara* deals with the life history and the teachings of the saint Sri Ramakrishna Paramhamsa who worked for the welfare of the society. So all these *mahākāvyas* are socially and culturally important and their study is significant and relevant in finding out their socio-cultural importance. This paper is an attempt to analyze and evaluate the descriptions in Sanskrit *mahākāvyas*, about the role played by these great personalities in reforming the society.

An Anthology of Sanskrit Ghaẓals Entitled Havirdhāni by Abhiraj Dr Rajendra Mishra

A Critical Appreciation

Meeta BANERJEE

In the realms of the Urdu poetry, 'Ghaẓal' occupies a very prominent place. The literal meaning of *ghaẓal* is the conversation between lovers. There are three main schools of Urdu poetry; Dehlavi of which the poems are called Dakhili and Lucknawi of which the poems are called Kharizee. In the former the stress is upon sentiments and thoughts whereas in the latter the importance is given to the decoration. The third is the Deccan school. *Ghaẓal* is comprised of three, five or sometimes more couplets which are called 'Sher'. Each *sher* is full of meaning. The early poets sang only about love and romance but subsequently a good number of Urdu poets got into the fold of Urdu poetry many other issues which were socially, politically and economically very relevant.

There are a good number of very famous Urdu poets. The chosen few are Ghalib, Momin, Shefta, Azurda, the last Mogul Emperor of India Bahadur Shah Zafar, Zauk, Mirza Daag, Ameer Meenai, etc. Among the modern ones there are Josh Malihabadi, Firaq Gorakhpuri, Jigar Muradabadi, Majaz Lucknawi, Salam Machalishahari, etc. Some Hindi poets did try to compose Hindi *ghaẓal*s and got good fame like Dushyant Kumar. But here in case of Prof. Abhiraj Rajendra Mishra, it is probably for the first time in the history of Urdu literature that he has composed beautiful *ghaẓal*s in Sanskrit keeping intact its form of beauty as well as the thought pattern.

Prof. Abhiraj Rajendra Mishra is a well-known scholar in the world of Sanskrit and his efforts to compose *ghaẓal*s in Sanskrit deserve absolute praise.

The anthology under reference is the poet's fourth collection of *ghaẓal*s. As mentioned earlier, in his *ghaẓal*s, the poet has not only cared to keep the classical tradition of Urdu poetry intact but has also given fine expression to the inwardly feelings in a style which satisfies the aesthetic sense also.

कृष्णात्रेयकवेः काव्येषु प्रतिबिम्बिता सामाजिकी स्थितिः

तन्मयकुमारभट्टाचार्यः

संस्कृतभाषा प्राचीनाऽपि चिरनवीनेव राजमानाऽस्ति। वैदिककालादारभ्य इदानान्तनकालं यावत् निरवच्छिन्नया धारया सकलकलं प्रवहति अस्याः काव्यकल्लोलिनी। साम्प्रतिके काले विरच्यमानाः काव्यकृतयः अर्वाचीनसंस्कृतसाहित्यनाम्ना व्यपदिश्यन्ते। भारतस्य विविधेषु प्रान्तेषु परःशतं सुकवयः प्रतिदिनं नवनवानि काव्यानि भाषायामस्यां रचयन्ति। एतेषु कवयितृषु वङ्गप्रान्ते कृष्णात्रेयकवेः (आचार्यस्य: सीतानाथशास्त्रिणः) कविकर्म विशेषतः समुल्लेखार्हम्।

समाजस्य परिवर्तनेन सभ्यतया अग्रगत्या च सह साहित्यस्य स्वरूपमपि विवर्तते। कविः आत्मनो देशस्य समाजस्य च स्थितिं कथमपि उपेक्षितुं न शक्नोति। कविप्रतिभां प्रायेण आन्दोलयति समकालिकी स्थितिः। अर्वाचीनसंस्कृतसाहित्यपरिमण्डले सुविदितस्य कृष्णात्रेयकवेः विपुलायतने कविकर्मण्यपि तत्सर्वं सामाजिकवृत्तजातं प्रतिफलितं वर्तते। कवेरस्य कृतेः उपजीव्यवस्तुदृष्ट्या एवं विभागः कल्पयितुं शक्यते। (१) स्तुतिवन्दनाभिनन्दनमूलकं काव्यम्। (२) शोकमूलकं काव्यम्। (३) सामाजिकसमस्याश्रयं काव्यम्। (४) अन्तर्मुखिकाव्यम्। (५) चरिताश्रयिकाव्यम्। (६) अनुवादकाव्यम्। (७) निरुक्तविषयातिरिक्तं काव्यम्। (८) प्रेमोपजीव्यं काव्यम्। एवं बहुविधानि स्वल्पावयवानि काव्यानि च।

निरुक्तप्रकारेण विषयवैचित्र्ययुक्ते कृष्णात्रेयकवेः काव्यकर्मणि सामाजिकसमस्योपजीव्यानि काव्यान्यवलम्ब्य विरचितः अस्माकं समीक्षात्मको निबन्धः। तत्र दिङ्मात्रमुदाहरणं यथा – कवेरस्य 'शिशुयुवदुर्दैवा'भिधाने गीतिकाव्ये साम्प्रतिके समये शिशूनां तथा युवजनानाञ्च काश्चन समस्याः काव्यरूपतां प्राप्ताः। अटलबिहारिवाजपेयिमहाभागस्य प्रधानमन्त्रित्वे द्वितीयपरमाणुविस्फोरणस्य प्रतिक्रियामवलम्ब्य रचितं 'बुद्धः स्मयमानः' इति काव्यम्। स्वार्थैकसाधनरतानाम् 'आवां द्वौ' 'वयं वा त्रय' इति सङ्कीर्णां नीतिं समाश्रितानां कासाञ्चित् विकृतचरितानामधुनिकीनां स्त्रीणां चरित्रचित्रम् आलिखितमस्ति 'आधुनिककाश्यपस्य उपदेश' इत्यभिधाने काव्ये। शोषिता जातिर्व्यक्तिर्वा शोषणकारिणीं जातिं व्यक्तिं वा प्रतिक्रमेण विद्वेषपरायणा जायते। तस्याश्चित्ते प्रतिशोधस्पृहा यदा प्रबला भवति तदा जायते महाननर्थः। ऐतिहासिकस्यास्य सत्यस्य प्रतीकधर्मितया काव्यिकमुपस्थापनं स्थानं लभते 'सिगारेटस्य आत्मकथे'ति कवितायाम्। प्रतिवेशिराष्ट्रस्य आजन्मविद्वेषः तेनैव प्रारब्धेषु छायायुद्धमाध्यमेन भारतवर्षस्य सुस्थितेर्विनाशाय विहिता तदीया चेष्टा। विषयेऽस्मिन् समुन्नततमस्य राष्ट्रस्य उपेक्षात्मिका नीतिरित्येतत् सर्वं वर्णितमस्ति सन्त्रासविभीषिकायां नाम कवितायाम्। विषयेऽस्मिन् कवेरस्य अन्याः काश्चन कविताः यथा – 'महारुद्रः सज्जीभवति ताण्डवे', 'नागमो धरणीप्रान्ते' 'दादाजनाः', 'वद शिल्पसंस्कृते', अरण्यषड्विंशिका एवमादयः। प्रबन्धेऽस्मिन् किञ्चिदस्माभिः समीक्षां विधातुमिष्यते।

Writings of Ishwar Chandra Vidyasagara

Sudip CHAKRAVORTTI

Pandit Ishwar Chandra Vidyasagar (CE 1820–91) was the pioneering personality and famous Bengali Sanskrit scholar in the field of Sanskrit language and literature. Though he was mainly a social reformer, his contribution to Sanskrit education policy and modern Sanskrit writings can never be denied. But, it is a matter of deep sorrow that any analysis has not been done upon his writings till now.

He has written a good number of new poems. But most of them have been lost. Only a few specimens of his poetic quality are available at present. They are: 1. *Bhūgolakhagolavarṇanam* (408 verses), and 2. *Saṁskṛtaracanā* (one short prose and six poems comprising forty-one [8+10+5+1+7+10=41] verses). Besides there also is *Ślokamañjarī* (a collection of [173 + 40 = 213] verses).

Bhūgolakhagolavarṇanam was composed to describe *bhūgola* and *khagola* on the basis of Purāṇa, *Sūryasiddhānta* and the European knowledge system. To write this, he was inspired by honorable Mior to achieve scholarship. Here we can get the description of *khagola*, seven islands like Jambūdvīpa, Śākadvīpa, etc. most of the main places of the Asia, Africa, the America and the main countries of the then Europe. The very short prose is entitled as *Satyakathanamahimā*. The self-composed poems are known as — *Vidyāpraśaṁsā, Agnidhrasya Tapasyā, Gopālavarṇanam, Sarasvatīvarṇanam, Robert-Scot-varṇanam* and *Meghavarṇanam*.

He has used many types of prosodies and rhetorics. His sense of *rasa* also may be tasted from the *sahṛdaya*. His deep knowledge of various branches of social science and social awareness are portrayed by his works. An example of his sense of humor is given hereunder:

lucī-kacurī-maticuraśobhitaṁ jilepi-sandeśa-gajā-bhiājitam ।
yasyaḥ prasādena phalarāgamāpnumaḥ sarasvatī sā jayatānnirastām ॥

श्रीरामचरिताब्धिरत्नमहाकाव्ये प्रकृतिचित्रणम्

हरीशदासः

राजस्थानप्रदेशवास्तव्येन मूर्द्धन्यपण्डितप्रवरेण नित्यानन्दशास्त्रिणा विरचितं महाकाव्यं 'श्रीरामचरिताब्धिरत्नम्' विंशतितमायां शताब्द्यां विरचितेषु महाकाव्येषु एकमुत्कृष्टं प्रणयनमस्ति।

अस्य चतुर्दशसर्गाः एकस्मिन्पक्षे समुद्रमन्थनात् निःसृतानां चतुर्दशरत्नानां प्रतीकाः अपरस्मिन्पक्षे भगवच्छ्रीरामस्य चतुर्दशवर्षाणां वनवासमपि स्मारयन्ति। रामजन्मतः राज्याभिषेकपर्यन्तकथानां निदर्शकं प्रस्तुतं महाकाव्यं समस्तकाव्यशास्त्रीयलक्षणैः समन्वितमस्ति। प्रकृत्याः हृदयाह्लादकं वर्णनं, चरित्राङ्कनं, व्यापिकथानिबन्धनं, छन्दसां वैविध्यम्, अलङ्काराणां प्रसङ्गानुसारेण नियोजनं एतानि सर्वाणि वैशिष्ट्यानि 'श्रीरामचरिताब्धिरत्नम्' आदर्शमहाकाव्यरूपेण प्रतिष्ठापयन्ति।

प्रकृतेः वैविध्यं वैलक्षण्यञ्च प्रस्तुत्य महाकाव्यस्यास्य प्रणेता कविः तथाविधं लालित्यं सम्पोषयत् येन पाठकाः सर्वथा रसनिमग्नाः सञ्जाताः भवन्ति। महाकाव्येऽस्मिन् वसन्तग्रीष्मवर्षा-शरद्धेमन्तशिशिरप्रभातसन्ध्यादीनां निर्झरप्रपातगङ्गायमुनासङ्गमगङ्गामन्दाकिनीसरयूसमुद्राणाञ्च मनोहारिवर्णनं मनोमस्तिष्के रमणीयं चित्रं प्रस्तौति। कोशलायोध्यामिथिलापम्पालङ्कापुरीविशाला-पञ्चवटीप्रभृतीनां स्थलीनां निरूपणैः समृद्धं महाकाव्यमिदं विभिन्नदर्शनीयस्थलानां तीर्थानाञ्च साक्षात्कारमिव कारयति। गजाश्वोष्ट्रमृगीरथमार्गीयवृक्षवेणुपद्माकरयात्रावाटिकाश्रमाणां अद्भुतं चित्रणं कविनात्र अनेन प्रकारेण प्रस्तुतं येन महाकाव्यस्यास्य आद्योपान्तं सपदि एवाध्ययनाय प्रवृत्तिरुत्पद्यते।

विद्वज्जगति महाकाव्यमिदं प्रशंसितं प्रतिष्ठितञ्च। निस्संदेहं वक्तुं शक्यते यदिदं काव्यं प्रकृतिचित्रणदृशा भाविमहाकाव्यकाराणां कृते प्रेरणादायकं भविष्यतीति।

समकालिकसंस्कृतकथासाहित्ये भारतीयता

नारायणः दाशः

वेदस्य मन्त्रनिर्माणकालेऽपि ऋषीणां समक्षं परिस्फुरितस्य राष्ट्रचिन्तनस्य विकासं प्राप्नुमः वयम् अथर्वसंहितायाम् – पृथिवीसूक्ते। विविधजातिधर्मभाषाः मूलतः एव अस्मिन् देशे सन्ति। जनं बिभ्रति बहुधा विवाचसं नाना धर्माणं पृथिवी यथौकसाम् इति विज्ञाय अपि भारतीयः ऋषिः उद्घोषयति माता भूमिः पुत्रोऽहं पृथिव्याः। मातृभूमि-मातृसंस्कृति-मातृभाषाणां रक्षणाय उपदिष्टाः देशवासिनः। आर्षमानसे मातृभूमेः प्रस्तरमात्रं देवायते, धूलिमात्रं मधुरायते, वृक्षलतापादपाः बान्धवायन्ते। धार्मिक-सांस्कृतिक-पौराणिकभाषा तु एकैवासीत्, या वैविध्येष्वपि ऐक्यं स्थापयति स्म। इदं वेदकालिकं राष्ट्रचिन्तनं श्रुतिस्मृतिषु परिव्याप्य पौराणिकयुगे तु विराजते कामपि अत्युच्चतमां कोटिमाटीकमानम्। तदा दक्षिणभारते रचिते श्रीमद्भागवत-महापुराणेऽपि भारतभावना जोगुञ्ज्यते।

अहो अमीषां किमकारि शोभनं प्रसन्न एषा स्विदुत स्वयं हरिः।
यैर्जन्मलब्धं नृषु भारताजिरे मुकुन्दसेवोपयिकं स्पृहा हि नः।।
5.19.21

कालूरिहनुमन्तरावस्य कथानां विषये प्रो. त्रिपाठिनः कथनमाधुनिकयुगस्य उत्तम-संस्कृत-कथाकारेष्वप्यन्वेति – तस्य कथानां समीक्षावसरे प्रो. त्रिपाठी वदति – कालूरिहनुमन्तरावस्य कथासु जीवनस्योच्चावचप्रवाहाः, कालस्य सङ्क्रमणम्, समयसङ्क्रमणं वा, विडम्बना उत्प्रासा व्यङ्ग्यकरणस्य च वैचित्र्यं विशदं हृदयङ्गमं जायन्ते। समाजस्य गतेः

जनानां मतेः युगपरिवर्तनस्य रीतेश्च प्रत्ययं प्रामाणिकतया प्रददाति कालूरिहनुमन्तरावः। अत्र संस्कृतकथा विश्वनागरिकतां समालिङ्ग्य भूमण्डलीकरणं वैश्विकजीवनं च परामृशति। कथाः महाकाव्यात्मकं विस्तारं क्रोडीकुर्वन्ति इति अपर एतासां दुर्लभो विशेषः। तदीया कथानकभित्तिः विस्तीर्णं फलकं समावेशयति। वस्तुत एतासु कथासु ऊनविंशविंशशतकयो-र्भारतीयसमाजे जायमानानां विचिकित्सानां द्वन्द्वानां च तलस्पर्शि चित्रणं विहितम्। विशिष्य पारम्परिकभारतीय-समाजस्य, संस्कृतपण्डितानां परिवारेषु वा तदानीं यादृश्यः परिस्थितयो व्यजृम्भन्त, तासां भूतार्थतया चित्रणेन इतरभाषासु रच्यमानाभ्य आधुनिककथाभ्यः वैलक्षण्यं कथाकारैः साधितम्। (पृ. 168, सागरिका 39.4)।

समकालिक-कथा-साहित्ये विशेषतः उपन्यासेषु दरीदृश्यते इयं भारतभावना। भीष्मसाहनीवर्यस्य तमस, एस्.एल्. भैरप्पस्य – सार्थः, धर्मश्रीः, आवरणम्, प्रतिभारायस्य याज्ञसेनी, गोपीनाथमहान्ति – माटिमटाल, मनोजदासस्य अमृतफल – इत्यादिषु उपन्यासेषु सैव भावना जोगुंज्यते। रयीशः-सीमा-विसर्गः-कालाय तस्मै नमः-मूको रामगिरिः-अन्यच्च-स्वर्गपुरे-इत्यादिषु अर्वाचीनसंस्कृतकथाग्रन्थेष्वपि सा लक्ष्यत एव। साधु उद्धृतः हिलब्रांट रमाशंकरतिवारिणा – पर्वतेषु तीर्थेषु च परिव्याप्तां पुराणकथां कविः जानाति तथा भारतीयसंसारस्य वर्णाढ्यचित्रं सुकुमाररेखाभिरङ्कयति, स सत्यमेव भारतभूमेः कविः अस्ति। स्वयं तिवारीमहोदयः कालिदासं भारतीयजीवनस्य प्रवक्तारं वैतालिकं च मनुते। भारतीयतायाः प्रकृष्टोदाहरणरूपेण प्रो. राधावल्लभत्रिपाठी प्रस्तौति कालिदासीयं मेघदूतम्। "इसमें भारत का भूगोल है, तीर्थ है, पावनभाव है। प्रेम की वह अनन्यता और निष्ठा है, प्रकृति से एकमेक होने से जन्मी जीवन की लय और संगति है। इस संगति में भारत के जीवनबोध की विश्व को देन है।" दृक्. 15-16, पृ.19। एवमेव अस्मिन् पर्याये भारवि-विशाखदत्त-दण्डि-भवभूति-क्षेमेन्द्र-कल्हण-प्रभृतयः कवयः आगच्छन्ति, ये प्रतिपलं राष्ट्रस्य मूर्त्तं चित्रम् अङ्कितवन्तः।

नवनिर्माणम्-पारम्परिकसंस्काराः-सामाजिकपरिष्काराः-पाश्चात्यसंस्कृतेः हेयत्वं-कवेः मन्त्रणा-हठात् समापनम्-सूक्तयः-इत्यादिगुणाः आधुनिककथासाहित्यस्य। भारतीयसमाजस्य आधारभूताः पारिवारिकसंस्काराः सुसंस्कृतगद्येन गुम्फिताः सन्तः भारतीयतायाः स्वरूपं प्रस्तुवन्ति। पारम्परिकसंस्कारान् वर्णयितुकामः हनुमन्तरावः यत्र तत्र रामायणाद्यार्षग्रन्थादुदाहरणानि प्रस्तौति-कुमारसम्भवकाव्ये हिमवान् शङ्करं नैव अभ्यर्थितवान् स्वयं वा मध्यवर्तिद्वारेण वा मम पुत्रीं परिणय इति। शङ्कर एव मुनिभिः अभ्यर्थितवान् हिमवन्तं तव पुत्री मे दीयताम् इति। पृ. 83। विवाहानन्तरम् उमामहेश्वरौ तिस्रः रात्रीः स्थण्डिले परस्परपार्श्वे शयानौ ब्रह्मचर्यं चक्रतुः इति तस्मिन् ग्रन्थे रचितम्। सः पूर्वाचारः इति तेषु त्रिषु दिनेषु परस्परालापसंलापैः नूत्नपरिणीतौ मनसा सन्निहितौ भवतः इति च आन्ध्रोपाध्यायः अवदत्। सा पद्धतिः श्रेयसी इति शर्मा अमन्यत। पृ. 57। कथानां समापनं ज्ञातसारेण न मधुरीक्रियते न वा वृथोपदेशैः भाराक्रान्तं, यत्र कुत्रापि कथा समाप्यते, येन पाठकस्तदनन्तरमपि चिन्तयितुं बाध्यो भवति।

उपर्युक्तेभ्यः कथाग्रन्थेभ्यः सद्यः प्रकाशितो वर्तते प्रो. राधावल्लभत्रिपाठिनः "अन्यच्च" इत्युपन्यासः एतान् सर्वान् विशेषान् क्रोडीकृत्य। मातृसंस्कृतेरुपासकः महाभारतीयचेतनायाः प्रवक्ता देशभक्तकथाकारः मातृभक्तपुत्रव्याजेन कथानायकमुखेन विरचयति मातृसूक्तं वैदिकः ऋषिः इव। माता सत्यमेव उपस्थिता इति सः मनुते स्म। तदानीमेव सुश्रवा आगतः।

स आह – इदानीं सर्वमुपपन्नं जातम्। कनिष्कस्य सैन्यं पृष्ठतः आगतम्। पलायमानो नरो विधृतः। एवमेव सहसा समाप्तः अयमुपन्यासः।

महाभारतीयभावनायाः अपरमुदाहरणं प्रस्तुतमस्ति –

गङ्गे च यमुने चैव गोदावरि सरस्वति।
नर्मदे सिन्धु कावेरि जलेऽस्मिन् यान्तु सन्निधिम्।।

काश्मीरेषु स स्नाति। पुराणमिमं श्लोकं पठति।

अत्रापि परम्पराप्रचलितश्लोकस्य साधुपाठविमर्शे लेखकः सफलकामो वर्तते। किं बहुना, यथार्थपूर्वपीठिकायामार्यासप्तशत्याः यत्र तत्र उदाहरणमस्मान् अवश्यमेव कनिष्ककालिके भारते प्रापयति। एवमेव यज्ञ-पुराण-तर्क-वानप्रस्थ-भिक्षूणां संस्कृतिं सांस्कृतिकसन्दर्भ-पुरस्सरमुदाहरन् कथाकारः भारतीयसंस्कृतेः अत्युत्तमां प्रतिच्छविं निर्माति। एवमेव अस्मिन् शोधपत्रे समकालिकसंस्कृतगद्यसाहित्यस्य विवेचनं भविष्यति इति शम्।

An Analysis of the Rewriting of Paraśurāma Saga in a Contemporary Sanskrit Kāvya
Bhagavān Paraśurāmaḥ by Kṛṣṇadatta Śarmā Śāstrī

Nicolas DEJENNE

If epic and Purāṇic stories have periodically been subject to variations and alterations since the time of their composition, this remarkable and complex phenomenon has certainly taken new proportions in the last century. It is most likely due to the era of British domination which has concomitantly exposed Indian elites to new Western literary and cultural references and fuelled in them a heightened awareness of their national specificities: the availability of new registers and characters as well as the desire to present traditional Hindu myths in keeping with the requirements of the freedom movement, have led to thought-provoking rewritings by Indian authors not only in modern Indian languages but also in Sanskrit. This trend has been going on steadily since 1947 so that there is now a substantial corpus of Sanskrit literary productions shedding new light on and reinterpreting the most sacred stories of the Hindu lore and tradition. One of the main difficulties in the analysis of these works lies in identifying the quite diverse sources that the author may have resorted to in order to design and to expose his own understanding of a particular myth. Our aim in this paper will be to undertake such a study for the myth of Paraśurāma, as it is elaborated in a contemporary Sanskrit *kāvya* published in 1996 by Kṛṣṇadatta Śarmā Śāstrī and entitled *Bhagavān*

Paraśurāmaḥ. After presenting an overall view of the contents of this 420-verses narrative poem, we will show how this modern retelling of the Paraśurāma saga includes episodes, characters and interpretations of this story which are typical of the new *persona* of the great epic hero of the *Mahābhārata* and which originate mainly in the influential novel with the same title written by K.M. Munshi in the 1940s and translated in the main vernacular Indian languages. Our paper can thus be seen as a case study of the mingling of tradition and innovation which may be the defining feature of modern Sanskrit literature.

How Far Did the Works of Ven. Dauldena Gnānissara Contribute to the Development of Modern Sanskrit Studies in Sri Lanka?

Chandima GANGODAWILA

Even though the Sanskrit was generated in the Indian continent, its strong influence can be seen in the regional countries like Sri Lanka, Cambodia and Nepal since a long time. This was mainly due to the embracing of variegated dogmas from time to time by the community on specific occasions. Mahāyāna Buddhism which was prevalent in the eighth century in Sri lanka had been a crucial ground in this influence. From the era of Anurādhapura, we can clearly see a host of creative Sanskrit compilations prepared by the native academicians. Some foreign scholars also visited the country for studying Sanskrit and Pāli from the local Sanskritists as there were a large number of scholars who were proficient in those subjects in Sri Lanka. In this paper, I hope to discuss the works of a modern Sanskrit scholar, Ven. Dauldena Gnānissara who has immensely devoted his precious time and energy to Sanskrit and to draw your attention of the peculiarities of his works in a scholarly approach. As there has been no attempt hitherto to trace out the significance of the works of Ven. Dauldena Gnānissara, I strongly believe that this research paper will bring to the forth vividness on the subject. So, I would first depict his various compilations and the specialties of those masterpieces. The discussion on the philosophical and social matters of his works is the other attempt that I wish to involve in. Thirdly, I will endeavor to identify the ubiquity of the works of Ven. Dauldena Gnānissara with an ethical approach. Moreover, I will delve deep into a study of delineating the

preciousness of the eulogies of the author which he composed on various occasions on account of the celebrations of selected intelligentsia.

Modern Sanskrit Poetry
A Projection

Malinee GOSWAMI

The intellectual and emotional changes determine the form, theme, aim, images and expressions in art and literature of Western world during the late nineteenth century. The trend that influenced the Western literature was recognized by the literary critics as 'modernism'. Modernism crept into the ideas and thoughts of the writers of the Eastern countries during the twentieth century. The Indian writers also welcomed and accepted the changing trend in their literary works. The twentieth-century Indian poets who presented their literary art in Sanskrit language were also influenced by the new ideas, imageries, smilies, etc. and set aside the traditional ones. Most of the salient features of modernism are conspicuous in those Sanskrit poems. The paper is a humble attempt to trace out the features of modernism in the Sanskrit poems of the later part of the twentieth century.

आधुनिकसंस्कृतकवितायाम् इन्द्रियग्राह्यता इन्द्रियव्यत्ययश्च

हर्षदेव माधव जानी

कविता ललितकलासु गण्यते। कलासु इन्द्रियग्राह्यता विशेषगुणसदृशी मनःसंतर्पका भवति। वस्तुतः काव्यरचना न केवलं श्रुतिविषयका वर्तते। आधुनिककाव्यरचनासु काव्यसौन्दर्यं पञ्चेन्द्रियग्राह्यं कर्तुं बिम्बप्रयुक्तिः उपयुज्यते। अतः बिम्बानि अमूर्तं पदार्थं मूर्तं कर्तुं शक्नुवन्ति कदाचित् मूर्तपदार्थोऽपि इन्द्रियग्राह्यबिम्ब-वशात् रमणीयतरो भवति। दृश्यबिम्बं, श्राव्यबिम्बं, रस्यं बिम्बं, घ्राणेन्द्रियग्राह्यं बिम्बं, स्पर्श्यं बिम्बं – इत्थं पञ्चधा बिम्बानि इन्द्रियव्यत्ययप्रयुक्त्या (Technique of Synaesthesia) आश्चर्यकारकं अनुभूतिविश्वं सृजति। आधुनिकचित्रकाव्यानि वस्तुतः दृश्यबिम्बानि सन्ति। इन्द्रियव्यत्यये एकेन्द्रियस्य कार्यम् अन्यदिन्द्रियं करोति।

अस्मिन् लघुशोधपत्रे सदृष्टान्तं 'इन्द्रियग्राह्यतामालम्ब्य काव्यरमणीयता स्पष्टीकृता। इन्द्रियाग्राह्यता विशिष्टा काव्यप्रयुक्तिर्वर्तते, यया नैकेन्द्रियाग्राह्याः अनुभूतयः आधुनिककाव्यसौन्दर्यं जनयन्ति।'

Sārasvatam Cakṣuḥ
Visions of the Modern Sanskrit Poets from Darkness

Chandra Bhushan JHA

Creative Sanskrit writing has a long continuous tradition not only for a few centuries but of more than two millennia. Enormous Sanskrit works in various forms written in modern times have prompted scholars like Prof. Abhiraj Rajendra Mishra and Prof. Radhavallabh Tripathi to call it the **golden age of Sanskrit literature.** Modern Sanskrit literature has been enriched by prolific writers from all parts of India.

Poets like Shri Krishna Prasad Ghimire and Bharat Raj Pant in Nepal, Ashok Akhlujkar and Madhav Deshpande in America, Mans Broo in Finland, Zyden-Bos and S.S. Peri in Germany have given, through their creative contributions, modern Sanskrit literature a global face. In this context, it is necessary to note that in the present century several works have even come from the poets who have composed lucid poems despite being visually challenged.

I have come across creative works of several such poets. Pandit Dayashanker Vajpayee composed *Avantī Siṁhastha*, *Khaṇḍa Kāvya* and some other poems including *Anehasa Āhvānam* based on Indo-China War. The late Lakshman Singh Agarwal has written an epic and eight collections of his Sanskrit poems. His epic entitled *Śrī Rāma Rasāyanam* is divided into seven cantos and retells the story of Lord Rāma.

His book *Kālarātri* consists of six topics which deal with atrocities inflicted upon the people during emergency period in 1970s in India. In *Vijñānagītam* he talks about nature, work methodology and achievements of Science, in detail. *Rāṣṭradarpaṇa, Kuṭumbinī, Pādyapuṣpavāṭikā, Kālacakram, Ṛtambharā* and *Abhinavīna* are his other works. These all books contain more than 100 verses each.

Another great poet is Capt. Ram Bhagat Sharma who had taken part in the Indo-Pakistan War in 1965. His epic *Poona-horse-vijayaḥ* deals with that war in 20 cantos. Despite having lost his sight completely Capt. Sharma has been able to compose three more epics entitled *Bābā Jayarāmadāsacaritam* (12 cantos), *Śrī Rāmābhirāmīyam* (27 cantos) and *Mahābhārata-bhāratī* (27 cantos).

Swami Rambhadracharya of Chitrakoot has composed *Śrī Bhārgavarāghavīyam* which has been widely applauded and has won him the Sahitya Akademi Award as well as the coveted Vachaspati

Award. Apart from these he has around ten other creative books in Sanskrit to his credit which include *Āryāśatakam, Rāghavendra Śatakam* and *Bhṛṅgadūtam*.

Apart from the above-mentioned poets there are few visually challenged poets who, though haven't been able to publish their Sanskrit poems in the book form, yet are incessantly engaged in creative writing. Bhartendu Pandey, Dayal Singh Pawar and Saif-ur-Rehman are heard in Sanskrit poetic symposia and there poems are published in Sanskrit journals.

Present paper will try to evaluate and elaborate the literary merits of the above-mentioned poets and their works.

Yaśodharāmahākāvya of Pandit Ogeti Parikshit Sharma
A Study

Usha KATARIA

Pandit Ogeti Parikshit Sharma is one among the greatest contemporary distinguished Sanskrit and Telugu authors. He was well versed in Karnatic and Hindustani Classical music. The keen family tradition of Sanskrit learning and the two way training have enriched the mind of Pandit Ogeti Parikshit Sharma and strengthened his love and devotion for Sanskrit language. He earned a name for himself with his collection of lyrical songs *Lalitagītalaharī*.

In 1990, he received the Sahitya Akademi award for his work *Śrīmat Pratāparāṇāyaṇam*, on the life of Rana Pratap, in 80 cantos, containing a total number of 4233 verses. He also wrote *Parikṣinnāṭaka Cakram* — a unit of 27 plays. Fourteen of these plays are based on the stories from the *Rāmāyaṇa* and the *Mahābhārata*. *Janapada-nṛtyagītamañjarī* is a folk songs collection. His *Saundarya Mīmāṁsā* is a unique work in aesthetics reminding one of the rich traditions of Sanskrit aesthetics. Dr. Sharma wrote his play *Kāragilavijayam*, which celebrates the valour and patriotism of the Indian soldiers in Kargil war. *Kālāya Tasmai Namaḥ* is an autobiographical composition. His prolific writings and their range is too vast to be encompassed in a humble tribute like this.

Yaśodharā Mahākāvya is an epic on the life of Yaśodharā, wife of Gautama Buddha, in 20 cantos, which was awarded the prestigious

Kalidasa Sanman by the Government of Madhya Pradesh in 1976. He took the initiative and the efforts in depicting the age-old story of Buddha and Yaśodharā in simple Sanskrit, highlighting the role played by Yaśodharā at the same time. This poetic composition has made progress from one canto to another with all grace, lucidity and the harmonious blend.

In this epic he has embarked on a more serious and sustained effort at poetic composition. He preserved the dignity of the Sanskrit language without sacrificing clarity. This paper is an attempt to study some of the unseen aspects of his epic poem *Yaśodharā Mahākāvyam.*

अटलबिहारीवाजपेयिशतकस्य समीक्षा

मिथिलेशकुमार:

प्रकृतशोधपत्रे विद्वद्वरेण्येन डॉ० देवनारायणझामहोदयेन विरचितस्य अटलबिहारी-वाजपेयिशतकस्य स्थालीपुलाकन्यायेन शास्त्रीयसमीक्षां कर्त्तुं विनम्रप्रयास: विधास्यते। पण्डितदेवनारायणझामहोदय: आधुनिकसंस्कृतविद्वत्परम्परायां लब्धकीर्ति: मनस्वी शास्त्रपरायणे विद्वान् वर्तते। यत्र अनेन पण्डितेन न्यायशास्त्रादिदर्शनेषु महाभाष्यादिव्याकरणग्रन्थेषु ध्वन्यालोककाव्यप्रकाशादिसाहित्यशास्त्रेषु स्वविद्या-वैदग्ध्येन विषयप्रतिपादनकौशलेन च प्रभूतयश: अर्जितम्। तत्रैव अटलबिहारिवाजपेयिशतकस्य प्रणयनं विधाय विपुला ख्याति: अधिप्राप्ता। नाम्नैव स्पष्टं यत् अटलबिहारिवाजपेयिशतके भारतीय-जनताहृदयसम्राज: अटलबिहारीवाजपेयिन: जीवनचरितं चित्रितम्। वसन्ततिलकाछन्दसा रचितस्य शतकस्यास्य काव्यसौष्ठवं प्रशंसनीयम्। शतकमिदम् भाषाभावगुणालंकार-रसादिपूरितं सहृदयरसिकै: अवश्यमेव अवगाहनीयम् अलङ्कारादीनां विस्तृतविवेचनं शोधपत्रे भविष्यति इति।

Sanskrit Haikus of Poet Harshdev Madhav
A Critical Observation

Harekrishna MEHER

Modern Sanskrit literature, forming a prominent part of the classical literature, has a special status in regard to the categories of literary works and has attracted the minds of connoisseurs of both oriental and occidental cultures. It comprises several new categories such as short story, novel, short novel, modern plays like street play, works composed with modern metres and free verses both in epical and lyrical compositions. A new trend has come into view especially

regarding modern Sanskrit compositions where some literary metres of foreign languages have been adopted.

Every literature has a distinct identity with its own language and special metres. Sometimes foreign metres such as Haiku, a popular Japanese metre, are freely adopted and used in various literatures of India. Haiku has been freely adopted by some modern Sanskrit poets. Harshdev Madhav is a leading Sanskrit poet who uses both traditional and modern metres including some foreign metres such as Haiku. In the present paper, endeavour has been made to critically elucidate some special features of Haiku presented by Poet Madhav. In his *kāvya Ṛṣeḥ Kṣubdhe Cetasi*, illustrations of Haikus are very commendable. For instance, the poet presents a Sanskrit Haiku in an excellent expression of 5+7+5 letters in 3 lines.

Abdhau kaumudī |
Ṛṣeḥ kṣubdhe cetasi |
Menakācchaviḥ | |

(Moonbeam in the ocean,
In the perturbed mind of the Sage,
figure of nymph Menakā.)

Here imagery or figure of speech is traditional, but the expression in a new style and structure is admirable.

Udyāne jyotsnā |
Vigalitaṁ saundaryam |
Pārijātānām | |

(Moonrays in the garden.
Trickling beauty
of *pārijāta* flowers.)

In this example, perception of Nature's beauty with a new imagination displays something new.

Haiku, though a foreign origin, has not belittled the originality and dignity of Sanskrit; rather it has enhanced its external charm when used in an appropriate manner. From modern perspective, Sanskrit Haiku is experimental with its simple free use, brevity, emotional touch, aesthetic charm and literary value. It is hoped, in modern Sanskrit literature with its originality and natural beauty intact, the new trend of Haiku may be endeared by the writers within a limited sphere of literary usage.

The Socio-Political Investigation of Contemporary Sanskrit Poetry

Ajay Kumar MISHRA

Sanskrit has also played a pivotal role against anti-colonial imperialism like other Indian languages. In the same spirit, contemporary socio-political Sanskrit writings deserve more realistic rather than staunch idealism, of course.

A bird's-eye view of some will reveal that the creative writings of Radhavallabh Tripathi, Ramkaran Sharma, Abhhiraj Rajendra Mishra, Ramakant Sukla, Sriniwas Rath, Rewa Prasad Dwivedi, Pushpa Dixit, Ved Kumari Ghai, Harshdev Madhav, S. Sunder Rajan, Jagganath Pathak, Satyabrat Sastri, Kutumba Sastry and Janakivallabh Shastri, etc. deal with a very exhaustive and vivid socio-political scenario with their poetry.

The Indologist and reputed poet Radhavallabh Tripathi seems quite outspoken for the rights of the downtrodden people and makes a joke on unsuccessful socialism in his *Janatā Laharī* also — *Kolyam samājavādaḥ pragatirvā kidṛṣi seyam*. The poem of Tripathi — *Nagare Gṛddhrā* also represents metaphoric interpretation based on the hassles and hardships of city life. In *Narmadā Sangoṣṭhī* and *Jīvanavṛkṣa*, he attempts to echo the ecological devastation and isolation of human relation as well as its existence. But finally, he believes in the existential theory of Sartre. Renowned linguist and veteran poet Ramkaran Sharma appeals against the conjugal feud — *Krauñcamithunameva yataḥ jijñāṁsu satatam parasparaṁ dveṣṭi* (*Vīṇā*, 1990). He denounces the politics of the unhumanitarian Gulf War in *Tailāvaliḥ plavamānā*. The *Sarvaṁsahā* (2010) of Sharma is also remarkable. Abhiraj Rajendra Mishra compares leaders to dogs in his poem *Namonamaḥ*, which exposes the downfall trend in the Indian politics. Like Abhiraj Mishra, Jagganath Pathak also explores the social ironies in his Sanskrit *ghazal*. Ramakant Sukla is a well-known international Sanskrit poet because of his perky cultural nationalism in *Bhāti me Bhāratam*. But at the same time he irks badly because of child labour, unemployment and dowry deaths — *Railayāneṣu bhikṣāparān bālakān angihinānavastrān dyotpādakān* (*Sarvaśuklottarā*, 2008). He condemns the terrorism in the global perspective in *Ātankavādasya Ghoratāṇḍavam* (ibid.).

Sriniwas Rath also appears in a very fearful tone because of the atomic catastrophe in *Śāntivācanam*. His poem *Cactus* deals with cultural

pathos. S. Sunder Rajan also seems very unhappy because of dowry killings, etc. It is noteworthy here when Madhav personifies in his Japani Haiku — *Āsandi riktā kāryālaye/śarīram rugṇam rāṣṭrasya* lines which divulge the unpunctuality and irresponsibility of government policies and exercises. Really, it is careworn for our society and the nation. His *Bhāti te Bhāratam* is nothing but an anti-establishment writing in its totality, of course. Rewa Prasad Dewivedi portraits the childhood and the whole political career of Nelson Mandela in his poem *Śakatārakāvyam* in a very realistic mood. The *Agniśikhā* of Pushpa Dixit and other recommendable collections also need a holistic look in this research paper, undoubtedly. The *Bandi Mandiram* (Janakivallabh Shastri) also prevails the perpetual socio-political dimension in spite of an anti-colonial temperament.

There is a plethora of socio-political issues in the contemporary Sanskrit literature which really deserve exhaustive and multi-faceted investigation for which *The Theory of Literary Criticism, The Sociology of Literature* as well as *The Deconstruction* of Terry Egalton, Lucian Goldmann and Derrida respectively, may be cultivated further in this paper having imbibed the Indian mind for the rapport of a global understanding of literary criticism. But unfortunately, most of the critics have the lop-sided approach towards the Sanskrit classics just like the swarm of bees who make a buzz only around their honeycomb. Here, we should not forget that *history repeats itself.*

Svātantryasambhavamahākāvyam of Sanātana Kavi Rewa Prasad Dwivedi
A study

Manjulaben V. PARMAR

The present epic begins with an eulogy of Lord Śiva; the second canto begins with the description of Kāśī, the birth, education and personality of Laxmibai, the description of Prayāg, the birth of Jawaharlal Nehru and his marriage with Kamala, her impulses during pregnancy; the twelfth canto contains the information regarding Jāliāṅwālā Bāgh massacre, various heros like Chandrasekhar Azad, the contribution of India in the freedom struggle, etc. The fourteenth canto depicts the partition of India, the establishment of Pakistan and the adverse situations in India brought about by the British. It also contains the information on Nehru's rule, aggressions by China and

Pakistan, the killing of Mahatma Gandhi by Godse; the death of Jawaharlal Nehru; the appointment of Lal Bahadur Shastri, as the prime minister of India. The murder of Indira by her own bodyguard Beant Singh; the funeral of Indira, the appointment of Rajiv Gandhi as prime minister and his good governance and at last his murder by a human-bomb; the appointment of Narsimha Rao, Shri Deve Gowda, Indrakumar Gujral as the prime ministers respectively; the aggression of Pakistan on India, the visit of Clinton to India, etc. . . . On 23 March this epic *Svātantryasambhavamamahākavyam* won 'Shree Vani Alankaram' Award. The epic ends with prayer for peace, prosperity and honesty.

Appreciation of 'Sanskrit Gītāñjali'
A Collection of Sanskrit Poems

Ambalal M. PRAJAPATI

Sanskrit Gītāñjali is a collection of Sanskrit Poems by Prof. Dr. A.M. Prajapati, a former Prof. and head of Sanskrit and Bharatiya Vidya Vibhag and acting Vice-chancellor of Hemcandracharya North Gujarat University, Patan (Gujarat). He was also awarded with Śāstra Cūḍāmaṇi in 2004 by RSKS.

Sanskrit Gītāñjali contains 40 titles of different types of Sanskrit poems. It has some beautiful *stotra kāvyas* like *विष्णुस्तोत्रम्, चन्द्रस्तुत्यष्टकम्, द्वारकेशस्तुतिः* and *शिक्षास्तोत्रम्*। These *stotra kāvyas* are not merely composed traditionally but they have also modern touch in them. It includes some devotional songs for the motherland like 'मदीया गुर्जरधरा', 'राष्ट्रदेवो महीयते', 'वन्दे मातरम्', etc. The poet has also composed some natural songs of love and separation which reminds us of Kālidāsa's *ऋतुसंहारः*। They are the following 'तव समीपे हे प्रिये', 'विप्रयोगे', 'मनो हरन्ति हे प्रिये' and 'मनो मे दूयेत प्रियेः'। It is a thing of great pleasure for the readers that the poet has composed more than 100 हायकूs and तान्काs, they are very suggestive and convey the message of morality, spirituality political humour and reality of life. Their greatness lies in their poetical imagination. In poetical form, poet gives some character sketches of great persons of India like Mahatma Gandhi, Guru Golwalkar. Dr. A.P.J. Abdul Kalam, etc.

Appreciating his talent in the introduction of *Sanskrit Gītāñjali*, Dr. Ramakant Sukla, a well-known Sanskrit poet of India says संक्षिप्य वक्तुं शक्यते यत् प्रजापतिकवेरयं 'संस्कृतगीताञ्जलिः' ईश्वरस्तुतिरानतिः राष्ट्रभक्तिभावपूरितः,

दार्शनिकचिन्तनपरः, प्रेमरसपूर्णः, प्रकृतिसुषमासंवलितः, सूक्तिमुक्ताभरितः रुपकोपमादि-भिरलङ्कारैरलङ्कृतश्च चकास्ति। अनेन गीताञ्जलिना कविना संस्कृतस्य यः सत्कारो विहितस्तदर्थं कविरयमभिनन्दनार्हाः।

Śrī Guruvāyupureśamāhātmyam
A Study

V.V. PREMALATHA

Guruvāyupureśamāhātmyam is a *campū kāvya* written by Prof. A.V. Sankaran, a versatile Sanskrit scholar who flourished in Kerala in the twentieth century. As a prolific writer both in Sanskrit and Malayalam, he has to his credit more than 30 works and his *magnum opus* is *Tīrthapadapurāṇam*, a Sanskrit *kāvya* written in Purāṇa style, concerning the life history of Chattampi Swamikal in around 63,000 verses in *anuṣṭup* metre.

Campū kāvyas in Sanskrit literature have a unique style of narration intermingling both prose and poetry. This type of narration flourished better in south India. The temple art form called *Chakyarkoothu*, which originated in Kerala with the style of presenting stories in an interesting manner mixing *bhakti*, satire, etc. used *campū kāvyas* for their performance. These *campūs* were commonly known as *prabandhas*.

Śrī Guruvāyupureśamāhātmyam of Prof. A.V.Sankaran is a work created in the *prabandha* style with an auto-commentary. The theme of the *prabandha* is the famous story of Janamejaya, son of Parīkṣit, taken from *Nāradīya Purāṇa*. The story depicts how the king got cured of the dreaded disease of leprosy by the grace of Lord Viṣṇu at Guruvayoor, the famous Vaiṣṇava temple in south India.

Significance of this Prabandham in the Present Context

This is one of the *prabandhas* of modern times that originated in Kerala in the *campū kāvya* branch of Sanskrit literature. This *prabandha* is excellent for enacting the temple art form, *Chakyarkoothu*.

At the present period of time, when the Kaliyuga has reached its zenith and when *adharma* reigns supreme, *bhakti* cult has a great role to play in guiding the common man through the path of righteousness. This great work helps to augment *bhakti* in the hearts of the common man through the narration of the story that extols the greatness of Guru-vayoor temple, which is an important Vaiṣṇava temple of south India.

मीरालहर्य्याः काव्यशास्त्रीयतत्त्वानां विश्लेषणम्

रचना रस्तोगी

स्वमानस-पटलादङ्कुरिते बीजे विभिन्नानां भावनाकल्पनानां समावेशं कृत्वा कविः साहित्यं तथैव रचयति, यथैव ऊर्णनाभः स्वशरीर-विनिर्गतैः सूक्ष्म-सूत्रैः क्षणमात्रेणैव वृहज्जालं निर्माति। संस्कृत-साहित्य-सर्जनस्य अविरल-धारायाः प्रवहनशीलतायाः वर्धने कवीनां सदृशं कवयित्रीनामपि महनीयं योगदानं वर्तते, यासु अवधस्य संस्कृत-कल्याण-संस्थया 'पण्डिता' 'साहित्यचन्द्रिका' च इत्येताभ्यां उपाधिभ्यां विभूषिता पण्डिता क्षमाराव: अग्रगण्या। आधुनिक-संस्कृत-काव्यधारायाः मौलिककृतिषु गुम्फितं 'मीरालहरी' नाम्ना गीतिकाव्यं पण्डिता-क्षमायाः उत्कृष्टा कृतिः विद्यते, यस्यामुभयोः भक्तभगवतोः सम्बन्धानां चित्रणं मधुरभक्तिरसाश्रयेण विहितम्। कवयित्री श्रीकृष्णभक्त-मीरा-माध्यमेन बालविवाह-सतीप्रथा-विधवाऽत्याचार-प्रभृतिषु सामाजिकविसङ्गतिषु तीक्ष्णं व्यङ्ग्यं कृत्वा आराध्यं प्रति स्त्री-सहज-विश्वासं समर्पण-भावञ्च प्रकटीकरोति। बालविवाह-सम्बन्धे कवयित्री निगदति –

तस्मिन्नूतनवधूवुरौ प्रवहणे . . . मण्डितपुत्रिकायुगलवन्निशब्दनिश्चेष्टितौ। – मीरा. १.४८

आधुनिक-नारी-तुल्यं जीवनपर्यन्तं मीरायाः संघर्षं द्योतयित्वा तच्चरित्र-माध्यमेन तदानीन्तन-मानवजीवन-व्यवहारणां वैचारिक-विविधतानाञ्च सम्यक् परिचयः प्राप्यते तथा असत्योपरि सत्यस्य, दुर्जनतायाः उपरि सुजनतायाः विजयश्च मीरालहर्यां सुस्पष्टं वर्ण्यते। मीरालहरीकाव्यस्य भाषाशैली अत्यन्तं सरला प्राञ्जला उत्कृष्टा च, काव्यसौन्दर्यदृष्ट्या समस्त-तत्त्वैः सम्पुष्टमिदं गीतिकाव्यम्। शब्दार्थालङ्काराभ्यां भाषाभावयोः उदात्तत्वात् सुन्दरत्वाच्च एवं सूक्तीनां मनोहरसन्निवेशात् इतिवृत्तं प्रभावपूर्णं सञ्जातम्। काव्ये मनोरम-प्रश्नोत्तरशैली-द्वारा विषयवस्तूपनिबद्धम् –

वत्से तात। परित्यज भ्रममिदं को नु भ्रमस्ते मतः।
व्यासग्स्तव हेयवस्तुनि कथं हेयं हरेरर्चनम्।। – मीरा. १.३३

कृत्स्नमिदं काव्यं मुख्यत्वेन भक्तिरसाविष्टं, परन्तु प्रसङ्गानुसारं शृङ्गार-हास्य-रौद्र-अद्भुत-वात्सल्य-प्रभृतिभिः रसैरपि सम्यग्वर्णनं समुपलभ्यते। श्रीकृष्णाकर्षिण्याः अनुरागात्मिकायाः मधुरभक्त्याः सरस-सरेण युक्तस्याऽस्य काव्यस्य एकोनविंशतितमे श्लोके श्रीकृष्णं प्रति अनन्याऽव्यभिचारिणी निष्ठा उत्कृष्ट-भक्तिसाधना च द्वयं दर्शनीयम् – दीनां पाहि प्रभो त्वमेव शरणं नान्यः शरण्योऽस्ति मे . . . ब्रह्मानन्दमहार्णवे क्षणमहो मग्नेव राराजते (मीरा १.१९)। पुनश्च स्व-लेखन्या वस्तु-अलङ्कार-रसध्वनीः प्रदर्शयन्ती क्षमाराव: सहृदयानां प्रतिहृदयं रससिक्तं कर्तुं प्रवीणा। वस्तुध्वनेः दृष्टान्तम् – ऊचे श्रोतनिपीतवाक्यगरलो मोमुह्यमानो युवा . . . धूर्ताश्लिष्टविदुष्टदुर्वपुरदः खड्गोऽयमाश्लिष्यतु (मीरा. १.६७)। माधुर्यप्रसादगुणयोः वैदर्भीरीत्याः शार्दूलविक्रीडितछन्दसः अनुप्रास-उपमा-रूपक-उत्प्रेक्षा-श्लेष-तुल्ययोगितादीनाम्। अलङ्काराणां प्रयोगेण कवयित्री काव्यशास्त्रीयं वैशिष्ट्यं संवर्धयति। एवं प्रकारेण पण्डिताक्षमाराव-कृतायाः मीरालहर्य्याः काव्यसौन्दर्यस्य अलङ्कृतपदावली भावसुषमा रसप्रवणता ज्ञानगरिमा

शास्त्रप्रवीणता पाण्डित्यपरिपाक: हृदयगाहिता चेत्यादीन् विषयान् अधिकृत्य प्रस्तुते शोध-पत्रे काव्यशास्त्रीयतत्त्वानां विवेचनं विशदतया प्रस्तूयते।

Historiography of Sanskrit Journalism

Baldevanand SAGAR

In this research paper (Powerpoint-Presentation) I have tried to trace the development of Sanskrit in its various stages with the help of a flow chart, in its different forms right from the Vedic Sanskrit to the present-day version. I have also tried my level best to analyse of how attitudes were changing when it came to promoting the language in the new media.

I have also mentioned that the pace at which measures were being taken to ensure the language reaches a wider audience/learner base would have to be hastened.

In this interesting research paper, I will show and explain that Sanskrit, the oldest language in the world is now slowly and steadily but surely coming around to the idea of using the electronic media to promote and preserve its cultural heritage.

आधुनिकसंस्कृतकवितायां बिम्बविधानम्

मञ्जुलता शर्मा

आधुनिकसंस्कृतकाव्यं बिम्ब विधानस्य ज्ञानं विना अपूर्णम् एवास्ति। आधुनिकनवस्वरूपयुक्तासु कवितासु यानि क्रान्तिकराणि परिवर्तनानि आगतानि, याभि: अस्माकं विवेचनादृष्टिभि: विवेचनस्य मानदण्डा: उपमानानि रसानुभूतिश्च एतत् सर्वं प्रभावितं जातम्। पूर्वानुभूतीनां सञ्चितानि मूर्त्तरूपाणि अपि च मानसप्रतिच्छवय: विचाराणां बिम्बं इति संज्ञां लभन्ते। अत: अस्माकं मस्तिष्कस्य नैका: शक्तय: श्रुतय: अपि च कल्पना: स्वकार्यं सम्पादयन्ति।

आंग्लभाषायां कल्पनार्थं Image इति संज्ञा प्रयुज्यते। इदमेव बिम्बं कल्पनाया: मूर्त्तरूपेण प्रतीतिं कारयति। इमानि बिम्बानि कदाचित् दृश्यबिम्बानि भवन्ति, कदाचित् स्पर्श्य बिम्बानि भवन्ति अथवा नैकेन्द्रियग्रोणि भवन्ति। काव्यबिम्बस्य मुख्य हेतु: विचारस्य सम्प्रेषणं वर्तते। बिम्बे हि कलाकारस्य अथवा सर्जकस्य अनुभूतय: सहृदय हृदयग्राह्या: भवन्ति। बिम्ब-शब्दस्य विचारस्य वा एकं एन्द्रियं चित्रं अस्ति यत् मानवीयभावे:, संवेगे: च अनुप्राणितं वर्तते। किन्तु अत्र इदं अत्यन्तम् आवश्यकं यत् बिम्बेन सृष्टं चित्रं जनसामान्यसंवेदनाग्राह्यो भवेत् अन्यथा यदि बिम्बं कविना एव उपभुक्तं स्यात् तर्हि तद् बिम्बं मनसि चमत्कारि न

भवेत्। केवलं अलंकारार्थं प्रयुक्तं बिम्बं काव्यं नीरसं निष्प्राणं च करोति। वस्तुतः यद् बिम्बं कवेः अन्तस्तलपुष्पपात्रे प्रसूतं तत् काव्यपुष्पम् अस्ति यस्य पटलेषु कल्पनानां वर्णाः सन्ति, प्रतिभायाः प्रकाशो व्यञ्जनायाः सौरभं च वर्तते।

इदानीं अर्वाचीनकवितायाम् इदं महत्त्वपूर्णं परिवर्तनं दृश्यते यत् काव्यं बृहत्कलेवरं त्यक्त्वा लघुकलेवरं भजति। अतः अधुना अर्वाचीनकाव्ये बिम्बे अलङ्काररसध्वनिसायुज्यं लक्ष्यते। किन्तु अस्माकं तात्पर्यं नैतद् यद् अर्वाचीनकवितायां रसालंकाराणां स्थानं नगण्यं वर्तते अपितु आधुनिककाव्यजगति इयं वास्तविकता अस्ति यद् अत्र बिम्बानां प्रयोगः अलंकारैः सह, रसैः सह व्यञ्जनाभिः सह भवति। कदाचित् तेषां अनुपस्थितो बिम्बानां चमत्कारित्वं दृश्यते। यदि अलंकारैः सह बिम्बानां संयोगः मणिकाञ्चनयोगेन भवति तर्हि ध्वनिलावण्यं भवेत् अपि च काव्यचमत्कृतिः प्रभावोत्पादिता स्यात्।

आधुनिककविभिः मधयममार्गस्य स्वीकारः कृतः। यत्र पारम्परिकं आलंकरिकसौन्दर्यं तु आगच्छति एव रोचकपरिवर्तनेन सह बिम्बानुभूतिभिः अपि भवति।

अधुना वैश्विकीकरणभूमण्डलीकरणयुक्ते अस्मिन् युगे कवेः पुरः नैकाः समस्या वर्तन्ते। अनेकानि जीवनमूल्यानि परिवर्तितानि। वयं सन्त्रासवादे, सङ्गणकयुगे जीवामः। अतः कवेः चिन्तन-चित्रफलकमपि नवीनं वर्तते। विश्वस्य विचाराः विश्वस्य नैकाः सन्दर्भाः कवेर्मनसा संयुक्ताः भवन्ति। हिरोशिमानागासाकीमहानगरवेदनाः कवेः संवेदनायां पीड़ां जनयन्ति यथा –

बुद्धस्य भिक्षापात्रे निमज्जतमस्ति, अणुबॉम्बदग्धं नगरम्।
– निष्क्रान्ताःसर्वे, 127

अतः इदानीं बिम्बस्य नवीनपरिकल्पना अपि च बिम्बानां वैविध्यं काव्यकलायाः प्राणतत्त्वं भवितुम् अर्हति। बिम्बेन भङ्गीभणितिभिः तिर्यग्व्यञ्जनाभिः अल्पैः शब्दैः काव्यस्य आन्तरिकं सौन्दर्यं विरच्यते, येन सौन्दर्येण सुरभारत्याः श्रीवृद्धिः भवत्येव इति नात्र संशयः, अपि च नवो युगबोधो जायते।

Trends of Modern Sanskrit Poetic Writings and Parameters of Literary Criticism

Manulata SHARMA

From the viewpoint of literary criticism it may be said that a number of new trends are current in the field of Modern Sanskrit Writings. Interrelatedness of expressions, way of their presentation, novelty of approach, formation of new words, use of variety of new metres, vastness of subject matter, density of feelings, etc. are the main features of contemporary Sanskrit writings specially during the last 60 years, i.e. from second half of the twentieth century.

In this era poetry has been written both in the traditional and non-traditional way. Mostly the traditional Sanskrit scholars and poets used the traditional Sanskrit metres but due to the influence of other languages like Hindi, Urdu, Persian, Arabic, English, Japanese, etc. many non-traditional new metres were also used by the poets. Thus, the modern Sanskrit writings came under the impact of other literature written in other languages. Sher, Ghazal, Naẓm, Rubāiyāṅ, long and short forms of Bahār, Navagīta, Kaẓẓalikā, Lokagīta, Bālagīta, Prārthanāgīta and many other forms have been written. Haikū, Sīju, Taṅkā, etc. like foreign metres have also been introduced in the field of Sanskrit language. Besides this many *mahākāvyas*, *khaṇḍakāvyas*, *campūkāvyas*, *śataka kāvyas*, *suprabhātika stotras*, *nītikāvyas*, *aṣṭaka*, *vilāpa kāvyas*, *anyoktiparaka kāvyas*, dramas, one-act plays, novels have been written by different poets. On the style of ancient form of *citra-kāvya* new *citra-kāvyas* have also been written. From the viewpoint of subject matter many new thoughts have been reflected by the modern Sanskrit poets. Biographies of great men, events taking place at the national and international levels world, social, political and religious situations, clarion calls for changes, tainted behaviour of politicians, electoral malpractices, exploitation of the poor, dual personality of leaders drunk with the wine of power have all been depicted in the modern Sanskrit writings.

These contemporary Sanskrit writings may be classified under three categories:

1. In the first category those modern writings are taken which are the superb examples of unparalleled presentation of paragon expressions.
2. Second category deals with those writings where continuous flow of poetic stream may be treated as interrupted and where tendency of expressing erudition is more powerful on hearty expressions.
3. In the third category those writings can be kept which seem to be the translations from the writing of other languages or the example of sheer copying.

An attempt has been made in this paper to present the modern trends of poetic stream from the viewpoint of literary criticism.

Kaśmīrakrandnam

Ekam Avlokanam

Sukesh SHARMA

In the ancient times there were so many women scholars like Apālā, Ghoṣā, Viśvavārā, Sūryā, Sāvitrī, Vāgambhṛṇī, Lopāmudrā, Romaṣā, Urvaśī, etc. who have immensely contributed to the Vedic literature.

On the other hand, Vijayabhaṭṭārikā, Vaijayantī, Śārdādevī, Triveṇī, Śīlabhaṭṭārikā, Avantīsundarī, Viśvāsadevī, Rāmabhadrāmbā, Tirumalāmbā, Bīnābāī, Gaṅgādevī, Marulā, Morikā, etc., took to great heights to medieval Sanskrit literature.

In the path of this creative sojourn Rama Chaudhri, Kshama Rao, Leela Rao, Kamla Ratnam, Vanmala Bhavalkar, Devki Menon, Ratnamayi Devi Dixit, Veena Pani Patni, Nalini Shukla, Mithilesh Kumari Mishra, Brahamcharini Vela Devi, Chinmayi Maheswari, etc. are so many glorious additions who played a significant role to decorate the modern Sanskrit literature specially in play-writing. In this glorious path of play-writing Dr. Meera Dwivedi has earned a niche for herself with her new play *Kaśmīrakrandnam*. The content of this play is divided into four one-act plays named as Saṁgharṣavirāma Rūpakam, Punervasrūpakam, Pratyavartanam and Nidānam. As the title itself depicts, it describes the painful condition of Kashmir, where the terrorism has terribly destroyed the lives of innocent people. The whole story picks up the various folders of human lives which are badly hurt by this devil of terrorism.

In the first one-act play the writer has shown how Mā Kashmir cries and wails on seeing how the blood-thirsty terrorists forcefully kidnap the young innocent boys, torture them or make them to join hands in barbaric activities of terrorism, or kill them if they refuse.

In the second act play the writer throws light on the situation how the terrorists break the peace-making policies of the Indian government.

In the third and fourth act plays the spotlight is on the young boys who were earlier misguided by the terrorists to rejoin the mainstream of nationalism.

At last, in the play Nidānam the playwriter has shown the painful picture and terrific problems of young Kāśmīrī girls who are forced to marry the terrorists in order to give them shelter in their homes as their family members.

Thus, this play shows how the crops of terrorism are growing in the place of saffron in the paradise of the world — that is, Kashmir.

'Rasapriyā-vibhāvanam' Kāvya in Contemporary Sanskrit Literature

Rekha SHUKLA

Rasapriyā Vibhāvanam kāvya is composed by Om Prakash Pandey, a versatile scholar in the field of Indology. It is a remarkable work in the contemporary Sanskrit literature. It is a collection of three *kāvyas* *Rasapriyā Paris Rājdhānī, Niryati Naiv Smṛti* and *Svātantrya Gāthā*.

During his teaching assignment in Paris as visiting Professor at Sorbone Nouvelli University, Paris (France), Pandey was fascinated by the charm and beauty of Paris. The luxury and prosperity of the inhabitants of Paris inspired him to write down on its peculiarities. Paris has been for him a heroine called 'Rasapriyā Purī' the city that loves flavour and the only place to enjoy on the earth. The Love God (i.e. Kāmadeva) afraid of Śiva did not take his new birth in India, but in Paris. In this the poet has depicted the culture of France as well as the beautiful nature and its changing seasons.

The minute observation, delicacy and simplicity of style, poetic expressions warmth and colour, vastness of aesthetic vision, the perfection and sequence of thoughts, mobility and richness of conceptions, emotional and sensuous appeal the exchange of Indo-French thoughts are the unique qualities of this poetry.

Niryati Naiv Smṛti is the *laghu* or *khaṇḍa kāvya*. Its emotional touch, well-stored experiences of life and memories of the youth impress the intellectuals and also showcase the problems and disharmony of the present times.

Swātantrya Gāthā is full of nationalism. The narrative tales of the heroic characters of the nation is highly expressive of the love for the nation. In it there are many lyrical compositions that are full of imagination and luscious description. In another kind of writing, the gnomic verses, i.e. *subhāṣita* significant incidence of life, a sublime sentiment expressed, which conveys its essential idea to people.

In fact, the great subtle and musical rhythms of the poetry with their attractive and beautiful imagination make this *kāvya* a highly cultivated type of poetic creation.

Navabhārata
A Biography of Pandit Jawaharlal Nehru

P.K. SRINIVASAN

Navabhārata is a Sanskrit *mahākāvya* written by Mutukulam Srīdharan. The author belongs to Kerala and the work was published in 1979. It treats the biography of Pandit Jawaharlal Nehru, the first prime minister of India, in 18 *sargas*. This *kāvya* possesses almost all the characteristics of *mahākāvya* as defined by the Sanskrit scholars like Bhāmaha and Daṇḍī, etc. The nature of the poem is very simple and attracts the readers of different levels. Like *Kumārasambhava*, the poem begins with the description of Himalaya. The work contains the biography of Pandit Jawaharlal Nehru from his birth up to his prime ministership. The work is based on the *Discovery of India*, the famous book written by Pandit Jawaharlal Nehru, and other historical texts. The work deals with Indian history also, as it is the biography of the great Indian political leader Pandit Jawaharlal Nehru. The author employs different *alaṁkāras* and meters to enhance the beauty of the *kāvya*. The main sentiment of the *kāvya* is *vīra rasa* and other *rasas* as employed as subordinate *rasas*.

This paper is an attempt to highlight the historical and biographical aspects of the *kāvya Navabhārata*.

आधुनिकसंस्कृतसाहित्ये पं. वासुदेवद्विवेदिशास्त्रिणामवदानम्

शरदिन्दुकुमार: तिवारी

संस्कृतभाषाया: तत्साहित्यस्य भारतीयसंस्कृतेश्च विश्वव्यापिप्रचाराय काश्यां सार्वभौमसंस्कृत-प्रचारसंस्थानस्य संस्थापकान् को न जानीते पं. वासुदेवद्विवेदिशास्त्रिवर्यान्। संस्कृताय समर्पितसर्वस्वा: शास्त्रिण: निजोद्देश्यपूर्तये नानाविधप्रकल्पान् विचिन्त्य बहुविधं साहित्यं प्रणीतवन्त:। संस्कृतशिक्षणसाहित्यातिरिक्तं विविधा: बालोपयोगिन्य: कविता:, विविधेषु लोकलयेषु निबद्धानि गीतानि, सर्वथा नूतनानि हृदयावर्जकानि च नाटकानि, हास्यसागरे निमज्जयन्ति च प्रहसनानि, नितान्तं नूतनशैल्यां रचिता: अनुप्रासमयाश्च सूक्तय: कस्य सहृदयस्य मनांसि न मोहयन्ति चित्तानि वा नानुरञ्जयन्ति।

इत्थमेभि: प्रकल्पै: पं. वासुदेवद्विवेदिशास्त्रिण: आधुनिकसंस्कृत-साहित्यपरम्पराधारायां नैका: शृंखला: संयोज्य तत्समृद्धये महान्तं प्रयासं कृतवन्त इति सुविदितमेव विदुषाम्। प्रस्तुतेऽस्मिन् शोधपत्रे श्रीमतां द्विवेदिमहाशयानां प्रमुखरचनानां विवरणं विवेचनं समीक्षणं च प्रस्तोष्यते।

खण्डः १९

धर्मशास्त्रम् अर्थशास्त्रं च

Section XIX

Law and Society

Conveners

- Donald R. Davis Jr.
- Manabendu Banerjee

The Role of King in the Dharmaśāstras

A Tension between his Judicial Power and Directives of the Dharmaśāstras

Anindya BANDYOPADHYAY

The Dharmaśāstra is the embodiment of social and religious directions of ancient India. A sizeable portion of the Dharmasūtra has been developed to the elaboration of the duties, powers, and functions of the king including his judicial functioning. However, the institution and significance of kingship has been revered long before the codification and emergence of the Dharmasūtra and Dharmaśāstras. One account suggests that the Dharmasūtras and Dharmaśāstras were developed primarily to safeguard the interests of the priestly class in the absence of any direct royal patronage. This account draws its strength from the passage of *Vājasaneyī-Saṁhitā* also.[1]

The purpose of the paper, however, is to explore the tug-of-war that exists between a king's judicial power and how often it has been both curbed and curtailed by the directives of the Dharmaśāstras and Arthaśāstra. There is a clear direction in the major Smṛtis that the king should abide by the advice of the *prāḍvivāka* in the sense of following the instructions of the Dharmaśāstras while pronouncing judgments on legal disputes.

It is not also uncommon to find religious overtones in the Smṛtis regarding the ill-effects of the misuse of a king's power. According to Kātyāyana, there is a rationale for how and why a king should not decide a case by fiat. He contends that this action will strip the king from his chance of going to the heaven as it causes numerous hardships to his subjects like unhappiness, etc. Consequently, it is advisable that a king should nurture the interest of his subjects as well as be concerned with their hardships according to the rules of the Śāstras. However, when the Smṛtis are silent regarding how to address specific issues of the hardships of the subjects, the king should carry out his administration in accordance with the virtuosity of the country.[2] Unlike the British concept that 'The king can do no wrong', Manu, on the contrary, warns that a king along with his accomplices could be ruined if he would deviate from the path of *dharma*.

Notes

1. *somo 'smākam brāhmaṇānam rājā*
   — *Vājasaneyī-Saṁhitā* 9.40

2. *nyāyaśāstravirodhena deśadṛṣṭas tathai va ca* |
yam dharmam sthāpayedrājā nyāyyam tadrājaśāsana | |
— *Kātyāyanasmṛtisāroddhāraḥ*, p.4

Dharmaśāstra on Death, Murder and Suicide

Manabendu BANERJEE

Our ancestors have made much speculations on the happenings after the death of a human being — a science known as Eschatology. Indian saints have prescribed numerous duties for a man after his near one's death, such as, *antyeṣṭi, śuddhi* (purification), etc. Every religion has its own eschatology. One aspect of the eschatology is concerned with the destiny of the individual after death, immortality of the soul, sin and punishment, attaining the heaven or the hell. Another aspect of the eschatology is related to the whole universe, its creation, destination and renovation, and the ultimate end of all things. In our early texts far more emphasis was laid on the former than on the latter, whereas modern people with a more or less scientific outlook and attitude think more on the second aspect.

Ancient sages have adopted several attitudes towards death. The *Kaṭhopaniṣad* (1.1.20) narrates the views of some that there is rebirth after death and of others who denied the rebirth. It is sometimes believed that there is a world of the dead to which whatever survives goes after death. Another belief maintains that the surviving part of the dead goes to the heaven or to the hell depending on man's pursuing a virtuous or a sinful life.

Of all types of murderous activities, the murder of a brāhmaṇa was regarded in the Vedic times as the gravest of all the sins and the killing of the *bhrūṇa*s was worse than a brāhmaṇa's murder. *Hatyā* or *vadha* (killing) has been defined in the *Agni Purāṇa* (173.1) as an act which results in causing loss of life. A man may be the cause of death of a brāhmaṇa in five ways; he may be a *karttā*, or a *prayojaka* or an *anumantā* or an *anugrāhaka* and lastly he who becomes a *nimitta*. According to the *Mitākṣarā* on Yājñavalkya III.227 and 243, an *anugrāhaka* is defined thus, "where many persons are armed and have a common purpose in view, if even only one of them kills a person, all of them are guilty of the murder" (*History of Dharmaśāstra*, vol. IV, pp. 17-18). A *nimmittī* is one who makes another person angry by rebuking or beating or taking away wealth from him; thus humiliated

and angered the latter kills himself in the former's presence. Here the first person remains to be the actual killer. The *sāmavidhāna brāhmaṇa* is of the view that even if a kṣatriya who had been initiated in the *Soma* sacrifice had been killed, the killer becomes guilty of *brahma-hatyā*, as also for the killings of a foetus whose sex is unknown. Killing the wife of a sacrificer or a pregnant woman was treated as sinful an act as the murder of a brāhmaṇa. In many cases a murderer was punished by means of murder only. But if any one in self-defence was compelled to kill a brāhmaṇa *ātatāyī*, he incurred no sin.

A section of our ancient writers has devoted much energy to deliberate on the merit of suicide at a sacred spot like the confluence of the Gaṅgā and the Yamunā, at the foot of the *akṣaya-vaṭa* at Prayāga. Suicide was condemned as a great sin by the Smṛti writers. For example, Parāśara says that if a man or a woman dies by hanging because of extreme pride or extreme rage or through affliction or fear, he or she has to stay in the hell for 60,000 years.

But the religious suicide at Prayāga has been praised and it is stated that one should not refrain himself from committing suicide at Prayāga on account of the injunction by the Veda that suicide is a sin or on account of the popular belief that suicide is a sinful act. A verse, when literally translated, means "there are worlds of *asuras* enveloped in blinding darkness; those who have killed themselves repair themselves after death to those worlds". In the *Śatapatha Brāhmaṇa* the *ṛṣi* says the extent of man's life is 100 years, so none should shorten himself the full extent of his life, for this sinful act does not make for him the heavenly world (X.2.6.7). Manu (5.88) condemns suicide with the statement that no water is to be offered to those who will kill themselves. But exceptions to the condemnation of suicide are found in our Dharmaśāstra literature, examples of which are to be furnished in this paper. The present paper will give an overall view of the circumstances under which human behaviour is involved in the unwanted and unceremonious acts.

Humanism in Smṛti Literature with Special Reference to Manu and Yājñavalkya

Shiuli BASU

Humanism is a world view and a moral philosophy that considers humans to be of primary importance. It is a perspective common to a

wide range of ethical stances that attach importance to human dignity. According to the *Encyclopaedia of Social Sciences* humanism as a technical term and as an intellectual or moral conception has always leaned heavily on its etymology. That which is characteristically human, not supernatural, that which belongs to man and not to external nature, that which raises man to his greatest moral height or gives him as man, his greatest satisfaction, is apt to be humanism. Humanism as a system of thought that aims at solving human problems with the help of reason which is more important than religious beliefs. Humanism has been applied with reference to larger human community whereas 'humanitarianism' refers to an individual. 'Humanitarian' is concerned with reducing the sufferings and improving the conditions that people live in. In India after the Brāhmanical literature come the Upaniṣads where the world view of the ancient *ṛṣis* has been beautifully expressed. Then almost simultaneously comes the Buddha, one of the greatest humanists of the world, who in all probability was a contemporary of the *smṛtikāra*, the sociologist Manu.

The extant *Manu-Smṛti* (or the *Manu-Saṁhitā*) the code of Manu, an excellent product of a mastermind, is the recast of the old Saṁhitā of Manu. Manu, the great humanist of the world, gives us his rules of conduct to understand as to how human behaviour should be adopted for retaining an order in a social system that may promote every human being to rise to his greatest height. As a true sociologist Manu aims at the harmonious development of the society and promoting the condition of the individuals that are the components of the society.

In modern age, Manu has often been deprived of his due recognition, because of promulgating the *varṇāśrama dharma* (caste-division) and certain restrictions imposed upon women. But one has to realise these issues in the perspective of human good, which consists of *dharma* — a sustained and progressive trend in the life force.

As a rigid propounder of the *varṇāśrama dharma*, he upholds the idea of unity in diversity. Though a staunch supporter of Brāhmanism, the other *varṇas*, viz. kṣatriya, vaiśya and śūdra have also been given due importance in his scheme of *varṇāśrama dharma* and in his network of social strata he adjusts multiple castes and sub-castes, which helps on the one hand, in the consolidation of the society and on the other, reflects his sympathy for human beings. Manu's attitude is essentially practical. He rules out the possibility of intrusion of any supernatural power. It is man himself who remains solely responsible for his own elevation though he does not deny the existence of any higher reality.

He respects human instincts and emotions but says that these must be guided and controlled by *dharma* — the cementing factor, so that they may lead to a transcendental life.

Women have been viewed by Manu from the point of view of the contemporary social and political system. He contemplated which restrictions for women-folk were needed, otherwise he has shown deep feelings and respect for them.

Manu, in the words of the German philosopher Nietzsche, supplies the means of promoting the cause of 'the re-humanising of humanity' and thinks that study of the *Manu-Saṁhitā* must be made compulsory for all.

The paper will also attempt to discuss the views of *Yājñavalkya* in this respect and all these and other relevant points in detail.

धर्मशास्त्रीयोऽप्रकाशितो ग्रन्थोऽनूपविलासः

रानीदाधीचः

इतिहासे प्रसिद्धमस्ति यत् राज्ञा औरङ्गजेबेन नः राष्ट्रस्य संस्कृतेः नाशस्य प्रयासो बहुधा कृत आसीत्। तस्मिन् आक्रमणकाले ब्राह्मणा बहु भीता आसन् यतो हि स भारतीयानां अमूल्यनिधिं जले निमज्ज्य संस्कृतेः निमीलनं कर्तुम् अयतत। तस्य आतङ्केनातङ्किता भारतीया भीताः सन्तः स्वज्ञानराशिं स्वयमेव जले निमज्जन्ति स्म यतोहि तेषां मतमासीत् यत् भारतीयग्रन्थानां यवनस्पर्शात्तु तेषां विलयनमेव श्रेयस्करम्। तस्मिन्नेव समये तत्कालीनेन बीकानेरनरेशेन अनूपसिंहेन अनूपसंस्कृतपुस्तकालये सहस्रशः ग्रन्थाः सुरक्षिताः कृताः।

राजस्थानप्रदेशस्य अनूपगढराज्यस्य महाराजाधिराजश्रीअनूपसिंहस्य राजपण्डितेन दीक्षितश्रीमणिरामेण लिखितः विशालकायः धर्मशास्त्रीयग्रन्थोऽस्ति 'अनूपविलासः' तेष्वेव अन्यतमः। षट्सु रत्नेषु विभक्तोऽयं ग्रन्थः स्वकीयपरिमाणे धर्मशास्त्रीयनिगूढविषयान् पुरस्करोति। ग्रन्थस्यास्य मातृका बीकानेरप्रदेशस्य अनूपसंस्कृतपुस्तकालये सुरक्षिताऽस्ति। मातृकेयं सुस्पष्टा सुपाठ्या चास्ति। द्वितीया मातृका सम्पूर्णानन्दसंस्कृतविश्वविद्यालये, वाराणस्यां सरस्वतीभवने विद्यते।

अनूपविलासग्रन्थस्य मातृका षट्सु रत्नेषूपलभ्यते। तेषाञ्च क्रमो आचाररत्नम्, समयरत्नम्, संस्काररत्नम्, वत्सरत्नम्, दानरत्नम्, शुद्धिररत्नञ्चास्ति। १६६-११९-६०-१५४-२३५-३१९ आहत्य १०५३ पृष्ठात्मकमहान् कलेवरोऽस्ति ग्रन्थस्य, प्रतिपृष्ठं सप्त वा अष्टौवा पंक्तयः, प्रतिपंक्ति द्वाविंशतिः पञ्चविंशतिः वा शब्दास्सन्ति। मित्रमिश्रस्य वीरमित्रोदयसकाशस्य वृहत्तमकलेवरसदृशस्य ग्रन्थस्य प्रायशः सर्वाणि बिन्दूनि ग्रन्थेऽस्मिन् सम्मिलितानि। धर्मशास्त्रीयसिद्धान्तानां अमूल्यज्ञानराशिः मौञ्जीबन्धने बद्धास्ति अस्य ग्रन्थस्य रूपेण।

आचाररत्ने वर्णजात्याश्रमभक्ष्याभक्ष्य-सजातीयविजातीयभेद-वेदादिजप-महायज्ञ-राजधर्म-

सदृशा: महत्त्वपूर्णा: विषया:। समयरत्ने कालस्वरूप-मासनिर्णय-मलमास-कर्त्तव्याकर्त्तव्य-तिथि-व्रतोपवास-(नक्त-एकभक्त-अयाचित-एकादशी)-श्राद्ध-ग्रहण-समुद्रस्नान-पर्व-इष्टिकाल-संक्रान्तिनिर्णय:, संस्काररत्ने षोडशसंस्काराणां विधानं, तेषां च वर्णानुगुणं कार्यं, संस्काराणां विध्यादिनिर्धारणं निश्चितमस्ति। वत्सररत्ने चैत्र-वैशाख ज्येष्ठाषाढश्रावणभाद्रपदाश्विनकार्तिकमार्गशीर्ष-पौषमाघफाल्गुनश्चेति द्वादशानां मासानां तिथ्यादि पर्वादि व्रतादि वर्ज्यावर्ज्यादि निर्धारितानि सन्ति। दानरत्ने दानप्रशंसा-दानाङ्ग-दाननिषेध-दानफल-महादान-भूमाख्य अतिदान-गृहदानफल-दशपर्वतदान-दश महादान-विविधविधदान-निथ्यादिदान-भोगदानादय: विषया:, शुद्धिरत्ने शरीरशुद्धि-स्नानशुद्धि-स्त्रीशुद्धि-स्वभावशुद्धि-भूमितैजसद्रव्यपात्रादिशुद्धि-जलधानवस्त्रशुद्धि-आशौच-जननमरणसंकराशौच-श्राद्ध-षोडशभेदा-श्राद्धोत्तरकर्म-सपिण्डनारायणगयादि श्राद्धनिर्णयसदृशान्यमूल्यधर्मशास्त्रीयसिद्धान्ता: ग्रन्थेऽस्मिन् सम्मिलिता: सन्ति येषां प्रकाशनं निश्चितरूपेण लोकोपकाराय भविष्यति।

पत्रेऽस्मिन् अनूपविलासग्रन्थस्य सर्वेऽपि विशेषा: संक्षेपेण प्रस्तोष्यन्ते।

Critical Remarks on Professor P.V. Kane's View of the Relationship of Dharmaśāstra to Itihāsa and Purāṇa

Donald R. DAVIS, Jr.

As one of my teachers rightly taught me, "we all make our living off of Kane's footnotes." The prodigious and probably unsurpassable contributions of Pandurang Vaman Kane, particularly his five-volume *History of Dharmaśāstra*, are the *sine qua non* of the contemporary and future studies of Dharmaśāstra and Hindu law. 2012 marks the fiftieth anniversary of the completion of the first edition of this still standard reference work in the field. True honor in the academic realm, however, comes not only through affirmation of one's work but also through the continued questions it provokes.

In this short paper, I propose to examine Prof. Kane's view of the Sanskrit genres of Itihāsa and Purāṇa in relation to his overall project of giving a history of Dharmaśāstra. His basic position — long the standard in the field and with good textual justification — is that the *Rāmāyaṇa*, the *Mahābhārata*, and many Purāṇas form a significant and seamless part of the larger corpus of Dharmaśāstra. By examining Kane's references to the epic and mythological genres, I will argue that the situation was rather more complicated than simple inclusion would suggest. While others have pointed to some commentarial

hesitance regarding any reliance on 'non-Smṛti' material, here I will try to sketch a broader pattern of how, when, and why Itihāsa and Purāṇa were explicitly integrated into *dharma* texts of the medieval period.

Women's Lives as Depicted in the Dharmaśāstras

Upama Barman DEKA

Dharmaśāstra literature is a sacred record of the life and customs of the ancient Hindus. The term *dharma* includes social law, duty, custom, religion or religious merit, right thought, right word, right deed, etc. Dharmaśāstra reflects the various customs and practices of people belonging to different castes, communities and professions. Along with other information the duties and responsibilities of women, customs relating to women, their mode of life, etc. are depicted in these texts.

The lawgivers like Manu, Gautama, Āpastamba, etc. prescribed various codes of law and conduct relating to women. The freedom of the women was found to be restricted in this period. Due to child marriage girls were not educated and cultured properly. A married woman was bound to serve her husband though her husband might be of bad conduct or even devoid of good qualities. Even after the death of her husband she must never do anything that was disagreeable to him and she had to lead a painful life. She, who is restrained in mind, speech and body, and is not unfaithful to her husband, is called virtuous woman. Such women naturally remained too much engrossed in family duties and responsibilities. So they were not entitled to take any part in public administration. These were some of the bindings for women which restricted them to enjoy their own will. Motherhood was the cherished ideal of every Hindu woman. Women without issue, in most cases, were neglected. Women's right to inheritance was also very limited.

Thus, we notice deterioration in the condition of women in the Hindu society in this period. Widespread practice of polygamy among higher classes and the later denial of the right to practice the Vedic *dharma* to women, the gradual emergence of new perceptions of the world and life are considered to be the causative factors of the deterioration of women in the society. However, the social status of

women is found developing fast in the present-day society.

This paper attempts to present a vivid picture of women's lives as depicted in the Dharmaśāstras.

Law of Evidence in 'Dharmaśāstra' and 'Indian Evidence Act, 1872'
An Analytical Study

Pankaja GHAI-KAUSHIK

In every civilized legal system the laws can be classified in two categories: 1. Substantive law, and 2. Procedural law. The law of evidence is one of the most important parts of the procedural law and it plays a very important role in the effective functioning of the judicial system.

In various treatises of 'Dharmaśāstra' as *Manu-Smṛti, Nārada-Smṛti, Yājñavalkya-Smṛti, Kātyāyana-Smṛti, Āpastamba-Dharmasūtra, Kauṭilīya Arthaśāstram*, etc. the ancient Hindu judicial system has been described in detail and effective manner.

This paper discusses various principles of law of evidence given by the authors of Dharmaśāstra texts like: Four kinds of evidences **1. Documentary evidences** (their use in judicial procedure), **2. Witnesses** (qualification and number of witnesses, etc.), **3. Possessions** and **4. Ordeals** and explores in detail about the role and scope of them in the ancient Indian judicial system. This research primarily presents different opinions of different treatises of 'Dharmaśāstra' regarding the law of evidence. In the second part of the paper a comparative analysis of the 'Indian Evidence Act, 1872' with the principles of evidence prescribed in the 'Dharmaśāstra' texts (kinds of evidence, false documents, secondary evidence, possession as evidence, judges as witness, number and qualification of witnesses, examination of witness before commencement of legal procedure, circumstantial evidence, etc.) is presented.

Principles of the Dharmaśāstra were prepared on the basis of ancient Indian social and cultural context which continue to be valid in the contemporary Indian society as well, so this paper implies how principles of evidence in Dharmaśāstra texts can be useful and contextualized in the contemporary Indian judicial system.

For the purpose of this study original Dharmaśāstra texts, the Indian Evidence Act, 1872, and other secondary sources were referred to.

Significance of the Monkey in Indian Culture

Manjusha D. GOKHALE

The specialty of Indian culture lies in the concept of *vasudhaiva kuṭumbakam*. Man is the part of the nature and he is on par with all other ingredients of nature. The integration of human beings, flora and fauna, is found everywhere in all the aspects of Indian culture.

There are ample examples of various animals and birds playing important role in human life. Monkey is one of them. Among all the species it is closest to the humans; therefore, perhaps, it occurs frequently in ancient literature as well as in the ancient sculpture.

One can meet the monkey in the Vedic hymns of Vṛśakapi. It is very interesting to find out the relation among Indra, Indrāṇī and Vṛśakapi. Perhaps it throws light on the role of monkey in some of the rituals.

Leaving aside the dispute whether the *vānaras* in the *Rāmāyaṇa* were monkeys or the primitive foresters, the tradition looks at the monkeys as always helpful to humans.

Hanumān always occurs in folk beliefs as the symbol of prowess and to be very affectionate to the humans.

Monkey is variously referred to in the classical Sanskrit literature and the Śāstras like Arthaśāstra, Kāmaśāstra, etc.

Mention about monkey(s) has been made many times in the age-old sculptures. At one place a young lady is found accompanied by a mischievous monkey. It harasses her by snatching her garments and she tries to drive it away. It will be interesting to find out the significance of such a sculpture.

Thus, the paper is a humble attempt to throw some light on the significance of monkey in the Indian culture with the help of literature, sculpture and folk beliefs.

Hindu Law of Deposits

Anagha JOSHI

The Dharmaśāstra occupies a remarkable position among the ancient Hindu Law. It is a very well-known source for the study of Hindu Law. Again Dharmaśāstra literature pervades various aspects of the Indian social and cultural life. Judicial systems of ancient India are to be found in the Smṛti literature. *Smṛtikāras* or the ancient lawgivers have given the various aspects of *vyavahāra* or judicial procedure. Thus, the Smṛtis or the institutes of the various sages are the primary sources of the Hindu Law. According to *smṛtikāras* there are 18 titles of law or *vyavahārapadas* which are discussed by almost all *smṛtikāras*. So far as this concept is concerned it is one of the *vyavahārapadas*.

In Sanskrit literature we come across three most important synonyms for the word deposit, i.e. *nikṣepa, upanidhi* and *nyāsa*. Nārada, in his *Nārada-Smṛti,* has given the definition of *nikṣepa*. To quote:

> *svaṁ dravyaṁ yatra viśrambhānnikṣipya aviśankitaḥ* |
> *nikṣepo nāma tat proktaṁ vyavahārapadaṁ budhaiḥ* || — IV.2.1

According to the above-mentioned verse if a person keeps his wealth with another person in confidence and without suspicion it is termed as *nikṣepa* by the wise. Yājñavalkya has used the word *upanidhi* and explained it as wealth, kept in a box which is delivered into the hand of another without being described, it is called as sealed or *aupanidhika* deposit. Bṛhaspati also has given almost similar description and termed it as *aupanidhika* deposit.

Today this topic is not only important but also relevant. It will be interesting to see the Hindu Law of deposits and hence the selection of this topic.

The paper is divided into the following four parts:

1. Introduction
2. Deposit in *Kauṭilīya Arthaśāstra*
3. Deposit in Dharmaśāstra
4. Observations.

हिन्दूविधिप्रबन्धनं प्रथा च

अगमकुलश्रेष्ठः एवं रत्नाञ्जलिः

हिन्दूविधिः हिन्दूधर्मस्य एकोऽभिन्नाङ्गः अस्ति। अतः ये स्रोतांसि हिन्दूधर्मस्य सन्ति तानि एव हिन्दूविधिप्रबन्धने निहितानि सन्ति। वेदस्मृतिसदाचाराश्च प्रथा वा हिन्दूविधिप्रबन्धने परम्परागताः प्राचीनाश्च स्रोतसः सन्ति। आधुनिकस्रोतसः सन्ति विधायनम् अधिनियमम् वा न्यायिक निर्णयः च प्रथा च।

प्रबन्धनस्य सार्थकता अनुशासनेन सह योजनाबद्धरूपेण समुदायेषु निर्भरा भवति। प्रथाः समुदायैः वा वर्गविशेषैः पालिताः च समाजस्य लोकमतरूपेण मान्याः भवन्ति। अतः हिन्दू-विधि प्रबन्धने आसां प्रथानां महत्त्वपूर्णा भूमिका अस्ति। पूर्णतः नवविधिप्रबन्धने पर्याप्त-बौद्धिकश्रमस्य अपेक्षा वर्तते। प्रथानां सुप्रबन्धनेन हिन्दूविधिः सुग्राह्या अभवत्। दक्षिणभारते "मातुलकन्यया" सह विवाहश्चोत्तरे भारते निषेधाः प्रथानां विभिन्नातायाः कारणात् अस्ति।

महर्षेः मनोः कथनमस्ति यत् राजा जातिधर्मदेशधर्मश्रेणिधर्मकुलधर्मांश्चापि दृष्ट्वा निर्णयं कुर्यात्।

जातिजानपदान्धर्मान् श्रेणीधर्मांश्च धर्मवित् ।
समीक्ष्य कुलधर्मांश्च स्वधर्मं प्रतिपादयेत्।।

उपर्युक्तश्लोकमाधारीकृत्य इदं वक्तुं शक्यते यत् हिन्दूविधौ स्थानीयजातीयकौटुम्बिकं च श्रेणीगतप्रथानां प्रबन्धनं कृतम्। प्राचीनतानिश्चयतानिरन्तरतायुक्तियुक्ततास्पष्टप्रमाणता-नैतिकतालोकनीतावविरोधिता च प्रथायाः आवश्यकतत्त्वानि सन्ति। कलेक्टर ऑफ मदुरा बनाम मुत्तूरामलिङ्गस्य वादे (1868) प्रिवीकौन्सिलस्य निर्णयमासीत् – यत् हिन्दूविधिप्रबन्धने प्रमाणितरीतयः प्रथाः वा शास्त्रेषु निर्धारिताः विधिकनियमानां प्रतिकूलाः सन्तोऽपि मान्याः सन्ति। एवं हिन्दूविधौ समाजस्य सुरक्षायै प्रथानां प्रबन्धनं कृतम्।

Domestic Ritual Codes and the Formation of the Dharmasūtra Genre

Timothy LUBIN

The earliest texts of what would later come to be known as Dharmaśāstra — the Dharmasūtras — are demonstrably a further development of the normative literature that produced the Vedic ritual codes, though the Dharmasūtras also integrate some material on kingship from the proto-*Arthaśāstra* as well. Although Dharmaśāstra's religious and ritual prescriptions' debt to the Vedic tradition is well recognized, the special role of the Gṛhyasūtras in the intellectual and

institutional process that led to the production of Dharmasūtras has been overlooked, largely because of a traditional notion that the various types of Kalpasūtra were the complementary parts of a preconceived system, rather than wayposts marking stages in the gradual repackaging of the Vedic religion and brāhmaṇa authority. This presentation will point out certain concepts and principles crucial to the later Dharmaśāstra that were introduced or greatly developed in the Gṛhyasūtras. These include: taking brāhmaṇa practice as the default norm, with modifications for other social classes; the creation of the sequence of *saṁskāras*, and the acceptance of *upanayana* as the first and as definitive of Ārya status; formal recognition of the validity of extracanonical customary practices (e.g., those of women); broader application of *prāyaścittas* and special *vratas* as ethical practices and legal remedies; (re)definition of the role of brāhmaṇa family priest; and the moral valence assigned to the fulfillment of ritual duties.

गृह्यसूत्रेषु सामाजिकनिष्ठा

रीतू मिश्रा

संस्कृतवाङ्मये वेदानां स्थानं सर्वोपरि वर्तते। अयं संस्कृतसाहित्यस्य अमूल्यनिधिः अस्ति। अस्माकं सम्पूर्णं ज्ञानं विज्ञानं च वेदेषु एव बीजरूपेण विद्यमानम्। परं कालान्तरे वेदमन्त्राणाम् अर्थः दुरूहः सञ्जातः, अतः तेषां अर्थपरिज्ञानाय मन्त्राणां विनियोगाय च वेदाङ्गानां महती आवश्यकता अनुभूयते। वेदाङ्गानां सर्वप्रथमं नामोल्लेखः मुण्डकोपनिषदि प्राप्यते। यथा – "द्वे विद्ये वेदितव्ये इति ह स्म यद्ब्रह्मविदो वदन्ति परा चैवापरा च। तत्रापरा ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः शिक्षा कल्पो व्याकरणं निरूक्तं छन्दो ज्योतिषमिति। अथ परा यथा तदक्षरमधिगम्यते। – मु. उप. 1.1.4.5

वैदिकवाङ्मये संहिता-ब्राह्मण-आरण्यक-उपनिषद् प्रभृतिभिः सह वेदाङ्गानां अपि गणना क्रियते। प्रत्येकं वेदाङ्गम् वेदपुरुषस्य अङ्गरूपेण कल्प्यते।

तेषु कल्पसूत्रं अतीव महत्वपूर्णं उपादेयं च कृतिः। वेदेषु विस्तीर्णं कर्मकाण्डं सूत्रबद्धं कर्तुमेव अस्य आविर्भावः जातः। विष्णुमित्रानुसारेण – "कल्पो वेदविहितानां कर्मणामानुपूर्व्येण कल्पनाशास्त्रम्" इति। कल्पसूत्राणि चतुर्विधानि-श्रौतसूत्राणि गृह्यसूत्राणि धर्मसूत्राणि शुल्बसूत्राणि च। एतेषु कल्पसूत्रेषु गृह्यसूत्रं साधारणजनैः सह सम्बद्धमस्ति अतएव आकर्षणस्य विषयोऽस्ति। एतेषु गृह्यसूत्रेषु प्रमुखतया त्रैवर्णिकैः अवश्यानुष्ठेयमानानां अनुष्ठानानां यागानां वा विस्तृतं वर्णनं प्राप्यते। यथा संस्कारः पाकयज्ञाः इत्यादयश्च। जिज्ञासूनां कृतेऽपि अस्याम् सामाजिक-धार्मिक-आर्थिक-नैतिकाश्च विषया सम्यक् परिज्ञानाय अवबोधनाय वा विचारिताः सन्ति। अतएव एतेषां अद्वितीयं महत्त्वं वर्तते। तत्कालीनसामान्यजनस्य जीवने एषाम्

धार्मिककृत्यायानां प्रति निष्ठा दृश्यते। सा निष्ठा एवास्ति या गृह्यसूत्राणां तस्य कृत्यानाञ्च अस्तित्वं अधुनापि स्थिरीकरोति।

पत्रेऽस्मिन् गृह्यसूत्रेषूपलब्धा सामाजिकनिष्ठा मम विचारविषयो भविष्यति।

एकविंशशतके धर्मशास्त्रे पुनरनुचिन्तनम्

भागीरथिनन्द:

आधुनिकेन सृष्टितत्त्व-धर्म-विज्ञानादिसमीक्षकेण चन्द्रभानुशतपथिना (IPS) ओडियाभाषया प्रणीतस्य धर्म-सृष्टि-विज्ञानादिप्रामाणिकचिन्तनसंवलितस्य 'गोप्यरु अगोप्य' इत्याख्यस्य ग्रन्थस्य सुरगिरा मदनूदित: 'सृष्टितत्त्वानुचिन्तनम्' इति ग्रन्थविशेष: शून्यब्रह्माकाशपक्षसंवत्सरे (2010) मईमासे आत्मप्रकाशमलभत। आनुष्टुभेन च्छन्दसा चतुर्विंशतिशतपद्यैर्निबद्धोऽयं ग्रन्थो धर्म-दर्शन-देवप्रतीकादिभि: समुन्मीलितवैज्ञानिकसिद्धान्तान् गवेषयति। पुराणमुनय: सहस्रवर्षेभ्य: पूर्वं जीवजीवनानुगुणं यद्यतत्त्वं स्वीयमनीषयाऽऽर्षचक्षुषा वा ददृशुस्तस्य तस्य युगानुरूपं कामपि प्रासङ्गिकीमनुचिन्तनपरम्परां पुरस्करोत्ययं ग्रन्थ:। धर्म-दर्शन-विज्ञानाद्युपपाद्यपुरस्करण-परायणोऽयं ग्रन्थो धर्मस्य सुखबोध्यां व्याख्यां कुरुते। मानार्थं केवलं धर्मलक्षणं यथा –

नरा: सर्वेऽथवा विश्वं सर्वं धर्मेण चालितम्।
धारणस्यैव सामर्थ्यमाहुर्धर्मं मनीषिण:।। – सृष्टितत्त्वानुचिन्तनम् 31.53

एषां ग्रन्थकृतां मते धर्मो नाम प्रत्येकं वस्तुन: स्वलक्षणेऽधिष्ठानम्। तत्र लक्षणं नाम कक्ष:। कक्षच्युतिरेव धर्मच्युति:। स एष धर्मसिद्धान्त: कर्मसिद्धान्तं स्पृशति। स्वधर्मच्युत्या स्वेन सह समाजस्यापि नाश:। अवतारापरपर्याय: कश्चन विशिष्ट: स्वधर्मविद् धर्मं समाजे प्रचारयति। देवा: प्रतीकरूपा: स्वधर्मनिरता: नवं समाजं सृजन्ति, पालयन्ति च। ग्रन्थोऽयं सृष्टेरारम्भात् प्रसारं यावत् प्रच्छन्नरूपेणाधुनिकदृष्ट्या मूलत: सन्निहितं धर्ममेव व्याख्यातीति विषयमिमं प्रमुखीकृत्य शोधनिबन्धोऽयं विस्तरेण प्रस्तोष्यते यस्मिन्नानुषङ्गिकतया सृष्टिरचनारहस्य-दैविकपरिकल्पनादीनि स्थानं लप्स्यन्ते।

Brāhmaṇa's Outlook on Muslims
In the Case of Medieval Kashmir

Satoshi OGURA

*Rājataraṅgiṇī*s of Jonarāja (d. CE 1459), Śrīvara (d. CE 1486) and Śuka, the sequels to the Kalhaṇa's famous piece are quite unique in the history of Sanskrit literature, because not only are these works chronicles but also they had been composed under the domination of a Muslim dynasty, Šāhmīrīd (CE 1339-1561). As we know the majority of the

inhabitants in present Kashmir are the Muslims; some Persian chronicles, which were written during the second half of sixteenth century, suggest that the Islamization in Kashmir had considerably advanced under the rule of Šāhmīrīd. Therefore, these three *Rājataraṅgiṇīs* are worthy as contemporary records by the hands of non-Muslims on an Islamizing society. Although most of the Sanskrit literature disregards the presence of Muslims, Jonarāja, Śrīvara and Śuka give vivid descriptions of them.

Slaje has already argued on the representation of Muslims and 'Hindus' in these *Rājataraṅgiṇīs*. In his 2005 paper, he acutely points out that Muslims were represented from linguistic and religious perspectives, and that the formation of 'Hindu' community was in progress. Although his opinion is quite convincing, this topic deserves further research because the manner of representing Muslims in the three texts is not uniform. Actually, the period in which the three *Rājataraṅgiṇīs* were composed ranges over almost a century; meanwhile, political and social conditions in Kashmir were changing continuously and affected their manner of representation.

In this paper, I first extract all passages including the terms 'Yavana', 'Mleccha', 'Turuṣka' and 'Mausula' from the three texts, and then examine 'when', 'to whom' and 'how' each author has used these terms, considering the historical background of the descriptions. As a result I intend to make clear what an image the Kāśmīrī brāhmaṇas in the medieval period had of Muslims and, furthermore, how they thought about themselves as non-Muslim people.

The recent philological and historical studies on premodern 'Hindu'-Muslim relationship have been revising a stereotyped model that both of them were always confrontational and 'Hindus' represented Muslims as nothing but barbarians or outcastes. This paper will make another contribution to this trend.

Differing Roles of Judge in the Arthaśāstra and Dharmaśāstras

Patrick OLIVELLE

It is well known that the *Arthaśāstra* and the texts of Dharmaśāstra use different terms for a judge: *dharmastha* and *prāḍvivāka*, respectively. Their differences, however, run deeper than the difference in title.

Little work has been done to investigate this discrepancy between the two major sources of ancient Indian law on the social and governmental roles of judges. This paper will be an initial attempt to tease out the differing roles of *dharmastha* and *prāḍvivāka* within the state bureaucracy of ancient India and to see what, if any, light this throws on the development of governmental and judicial structures in ancient India between roughly the third century BCE and the second century CE.

संस्कृतवाङ्मयेऽर्थव्यवस्था वैदिकं कृषिविज्ञानं च

आशारानी पाण्डेय:

भारतीयसंस्कृतौ अर्थ: द्वितीय: पुरुषार्थ:। संस्कृतसाहित्येऽर्थविषये नैके विचारा लभ्यन्ते। वैदिककाले भारतीया अर्थव्यवस्था कृषिमाश्रयते स्म। तादृशानि बहूनि तत्त्वानि राजन्ते संस्कृतवाङ्मये येषामध्ययनेन अर्थव्यवस्थायास्तदीनन्तिनया ज्ञानं प्राप्तुं शक्यते। वेदेषु बहुत्र कृषिविषयका उल्लेखा लभ्यन्ते। यथा -

१- अक्षैर्मा दीव्य: कृषमिति कृषस्व।। ऋ. १०.३४.७।।

२- रयिं वीरवतीं मीषम्।। ऋ. १.९६.११।।

अथर्ववेदे तु कृषे: बहुत्र चर्चा लभ्यते। तत्सर्ष्वं मम निबन्धे नातिविस्तरेण प्रपभ्यितं भविष्यतीति दिक्।

Rural Administration in Kauṭilīya Arthaśāstra and Its Relevance in Contemporary India

Jai Jayawant PARANJAPE

Kauṭilīya Arthaśāstra is a great Sanskrit text describing a complete theory of state administration. Like many other Sanskrit texts, no proper and reliable information is available about the author of this text. But according to tradition, it is believed that author of this text is the same person who was the Minister-in-Chief in the court of King Candragupta Maurya. This opinion is also supported by many scholars. The kingdom of Candragupta Maurya was the foremost and largest kingdom in ancient India. Villages were a major part of Candragupta's kingdom. So, it can be said that theories given by Kauṭilya regarding rural administration in *Arthaśāstra* are based on his actual experience of work.

Even today, in the twenty-first century, India is a state of villages. Around 70 per cent of its overall population lives in rural areas. Even after more than 60 years of Independence, we are still facing many problems regarding rural administration and rural development.

In this background, it will prove beneficial to check out on the theoretical thoughts given by Kauṭilya to revise and implement current governmental policies regarding rural administration.

This paper is an effort to find out and elaborate relevance of the theory on rural administration as given by Kauṭilya to the contemporary situation of rural India.

Dharmaśāstras
Its Relevance to Modern Times

Rajendra Nath SARMA

Dharmaśāstras, also known as Smṛtis, are an important branch of sacred Sanskrit literature. They deal with *dharma* or righteous conduct. The word *dharma* has a number of connotations and denotations and as such it deals with every aspect of social life.

The Dharmaśāstras lay down the code of *dharma* as applicable to various aspects of socio-religious life. They also deal with the judicial procedure (*vyavahāra*) dealing with the duties of a king and the judges, crimes and punishments, etc.

As the Dharmaśāstras deal with the teaching and inculcation of religion, it goes without saying that they bear the highest religious and spiritual significance. They lay down a number of prescriptions to be observed in daily practice throughout the life of an individual. While dealing with various aspects of social behaviour, the Dharmaśāstras have particularly laid emphasis on social obligation.

The treatises on the Dharmaśāstras like the *Manu-Smṛti* and others lay down a number of ideal injunctions in political matters and interstate relations.

Thus, various injunctions and rules laid down by the Dharmaśāstras in religious, social, political and legal contexts have great concern for human values. Everywhere in the Dharmaśāstras, we find a spirit of harmony and adjustment.

The Dharmaśāstras have also influenced later works in different specializations. Even the *Gītā* also contains some important aspects of the Dharmaśāstras. So far as the jurisprudence and regulations in respect of Hindu Law are concerned, the Dharmaśāstras have relations with the system of Mīmāṁsā also.

The Dharmaśāstras have made so many important contributions to the Indian culture. They teach us morality which is very much important even in the modern times. There are a number of regulations in Dharmaśāstras which have a great significance in the social life of the people even today.

The present paper aims at throwing some light as to how the Dharmaśāstras are relevant even in modern times.

Dharma as Envisaged in the Manu-Smṛti
An Appraisal

Hiran SARMAH

Dharma, the term, bears a variety of senses and it cannot be translated into a single word. In the Indian concept the term is used in a broad sense. *Dharma* and its underlying notion are considered the central pivot of the Indian thought and literature down the centuries. It is professed not as an act of mere worship of god or a deity; it rather teaches practising of a disciplined conduct and good human behaviour in the society through which everybody can achieve the ultimate goal of one's life. *Dharma* especially is used to give the message of morality and justice. The term *dharma* is widely referred to in the ancient Indian texts beginning from the *Ṛgveda* to the Dharmaśāstras. The Vedas, the Smṛtis and the traditions or customs are considered as the sources of *dharma*.

The *Manu-Smṛti*, which occupies a significant domain in the Dharmaśāstra literature, has touched almost every aspect of human life, for people of all sections irrespective of age, sex, occupation, social hierarchy and so on. The *Manu-Smṛti* concerns itself with the moral values, merits and demerits of acts and the rules of conduct which should govern the life and activities of the people belonging to the four social orders and at different stages of life. *Dharma* is the central theme of discussion in the entire law book of Manu. According to Manu, *dharma* is nothing other than the righteous human conduct

as approved by the Vedic sanctions and Smṛtis which have been praised and practised by the wise. Manu's concept of *dharma* is duty-oriented which is an essential condition for the upliftment of the interest in human welfare. *Dharma* is a moral force which induces a man to do his duty in a righteous way. It is used to connote duty, justice, conduct, law or *daṇḍa*, etc. In short, *dharma* is not a mere pretext with some badges but the right conduct of human behaviour for the welfare of the whole creatures. This paper is intended to focus on the concept of *dharma* as found in the *Manu-Smṛti*.

Similarities and Dissimilarities Between Smārta and Śaiva Prāyaścittas

R. SATHYANARAYANAN

Prāyaścitta is a ritual which is performed to eliminate the effects of bad deeds. Human beings are bound to make mistakes. However, one has to repent and resolve so that it is not repeated.

Prāyaścitta includes austerities like fasting, chanting of *mantras*, giving away alms and gifts or visiting pilgrim centers.

Sins, as stated by many Dharmaśāstra authors, are of two kinds — commission of what is forbidden and the omission of what is ordained. Again, sin may be committed knowingly or unknowingly and intentionally or unintentionally. A great discrepancy of views has prevailed since the ancient times as to whether *prāyaścitta* can destroy the effect of the sins which have been committed intentionally.

Though these types of rituals are generally less studied, they do occupy a very important place in the ritual scheme. *Prāyaścitta* is an important reperatory procedure followed in household as well as in temple rituals. These are elaborately discussed in Āgamic texts. *Prāyaścitta* is an obligatory rite that has to be followed before commencing the funeral rites both by the followers of Smṛtis and by the initiated Śaiva personnel (which is specifically called *antyeṣṭi* by Śaivites).

Dharmaśāstra texts based on Śruti and Smṛti deal with all aspects of rituals (obligatory, occasional and optional), including the *prāyaścitta*. The Śaivāgamas also deal in detail with the same types of rites.

We find the ritual prescriptions for an offence as given in the

Smṛti as well as in the Śaivāgamas. Incidentally, there are similarities and dissimilarities between these two traditions. Also we find different ritual prescriptions in them for the same offence. Just as there are Smṛti *nibandhas* dealing with the actual ritual procedures, we also have some ancient Śaiva ritual manuals that are exclusively devoted to expiatory rites.

A greater difference in Smārta *prāyaścitta* and Śaiva *prāyaścitta* is – the earlier occupies the Vedic passages for reperatory procedures whereas, the later uses the five *brahma-mantras* (Tatpuruṣa, Aghora, Sadyojata, Vāmadeva and Iśāna) predominantly.

Prāyaścittasamuccaya compiled by Trilocanaśiva (for which the critical edition is nearing completion) and another text also called *Prāyaścittasamuccaya* (also known as *Prāyaścittapaṭala saṁgraha*) by Hṛdayaśiva are the two most well-known texts in the Śaiva tradition.

In my present paper I propose to highlight some of the important features of the former text.

In doing so, I will compare these with the corresponding Smṛti texts, which are in the nature of texts prescribing or codifying social and religious norms during the different stages of evolution of our society.

वेदेषु मानवाधिकारः

सत्यवती

लोकतान्त्रिकदेशेषु जनाः मूलभूत जीवनस्याधिकारः प्राप्नुवन्ति। यैः जीवनं सरलतया प्रचलति परं मूलभूताधिकारेषु हननं भवति तदा समाजे अशान्तिः प्रसरति। समाजे शान्ति-स्थापनाय मूलभूताधिकाराणां महत्वपूर्णं स्थानमस्ति। १० दिसम्बर १९४८ तमे वर्षे संयुक्तराष्ट्रमहासभया मानवाधिकारस्य विधिपूर्वकं घोषणा कृता। अस्माकं संविधाने षड् एव मौलिकाधिकाराः सन्ति तत्र समानतायाः अधिकारः, स्वतन्त्रतायाः अधिकारः, शोषणस्य विरुद्धाधिकारः, धार्मिकस्वतन्त्रतायाः अधिकारश्च संस्कृतेः शिक्षायाः अधिकारश्च आदि। समानतायाः अधिकारस्य वर्णनं ऋग्वेदस्य मन्त्रे वर्णितम् "अज्येष्ठासो अकनिष्ठास एते सम् भ्रातरो वावृधुः सौभगाय।" ऋग्वेद 5.60.5 अर्थात् मनुष्येषु न कोऽपि ज्येष्ठः न कनिष्ठः अपितु सर्वे समानाः सर्वे ऐश्वर्यप्राप्त्यर्थं परस्परं वर्धन्ताम्। अन्यत्र साहित्येऽपि कथितम् वसुधैवकुटुम्बकम्"। शोषणस्य विरुद्धाधिकारः ऋग्वेदे वर्णनं प्राप्यते यत् "पुमान् पुमांसं परिपाति विश्वतः" (ऋ. 6.75.4)। यजुर्वेदस्य ४० तमे अध्याये वर्णितं यत् (क) यस्तु सर्वाणि भूतान्यात्मन्येवानुपश्यति। सर्वभूतेषु चात्मानं ततो न विजुगुप्सते। (यजुर्वेद 40.6)। (ख) यस्मिन् सर्वाणि भूतान्यात्मैवाभूद्

विजानतः। तत्र को मोहः कः शोक एकत्वमनुपश्यतः। (यजुर्वेदे 40.7)। अथर्ववेदे वर्णनं प्राप्यते "योऽस्मान् द्वेष्टि यं वयं द्विष्मस्तं वो जम्भे दध्मः" (अथर्ववेद 3.27.1)। वेदाः समानतायाः प्रतिपादकाः। संगच्छध्वं संवदध्वं सं वो मनांसि जानताम्। (ऋ. 10.191.1)। समानो मन्त्रः समितिः समानी समानं मनः सह चित्तमेषाम्। (ऋ. 10.191.3)। एतादृश्यां अवस्थायां मानवाधिकाराणामुल्लंघनं कदापि न भविष्यति। सूक्तेऽस्मिन् अभिव्यक्तेः स्वतन्त्रता, सभायाः करणे स्वतन्त्रता च वर्णित। सम्पत्तेरधिकारः वेदसंहिताषसु बहुषु मन्त्रेषु दृश्यते "स नो वसून्याभर" (यजु. 15.30)। "वयं स्याम पतयो रयिणाम्" (यजु. 40.18)। इत्यादीनि वाक्यानि पदे-पदे प्राप्यन्ते। एवं मानवाधिकाराणां विस्तृतं रूपं वेदेषु प्राप्यते। अयमेव मम शोधनिबन्धस्य विषयो भविष्यति।

षोडशसंस्काराणां विमर्शः

भवानीशंकरशर्मा

संस्कृत्या व्यक्तिः विकासमाकलयति। चेतस आत्मनो व संस्करणं संस्कृतिरित समभिधीयते। इयं च संस्कृतिः संस्कारेभ्यो जायते। भारतवर्षे प्रायः सर्वेऽपि गृह्यसूत्रगन्थाः जातकर्मादिश्मशानान्तानि गृह्याणि कर्माणि प्रतिपादयन्ति। तेषु ग्रन्थेषु चत्वारिंशत् संस्काराः प्रतिपाद्यन्ते। तत्र गर्भाधानमारभ्य विवाहपर्यन्ता अष्टादशसंस्काराः शरीरसंस्कारत्वेनाभिमताः। अवशिष्टाः द्वाविंशतिः संस्कारा यज्ञरूपाः। एवं वैदिककालादारभ्य विभिन्नासु जातिष्वनेकधा संस्काराः प्रवर्तन्ते।

संस्कारो नाम यो व्यपनयति मलं मनसः, चाञ्चल्यं चेतसोऽज्ञानावरणमात्मनश्च स इति वदामः।

आत्मशरीरनिष्ठो विहितक्रियाजन्योऽतिशयो विशेषः संस्कारः इति वीरमित्रोदयः। सम् इत्युपसर्गपूर्वकात् "क" धातो घञ् प्रत्यये सुट् आगमे च "संस्कार" इति शब्द निष्पद्यते। 'सम्परिभ्यां करोतौ भूषणे सुट्' इति शब्दस्याऽस्य व्युत्पतिलभ्योऽर्थः नास्यानवबोधयितुमचेष्टत्।

"स्वभावसुन्दरं वस्तु न संस्कारमपेक्षते"

(अभि. शा. 7.13) इति कालिदास *कवेर्वचनं* शाकुन्तले संस्कारपदस्य आभूषणरूपम् अर्थं बोधयति।

'निसर्गसंस्कार विनीत इत्यसौ नृपेण चक्रे युवराज शब्दभाक्' (रघु 3.35) "फलानुमेयाः प्रारम्भ्याः संस्काराः प्राक्तना इव" इति कालिदासस्यैव रघुवंशमहाकाव्यस्य श्लोकवाक्याभ्यां "संस्कार" इत्यस्य क्रमशः "शिक्षणं" पावनं कर्म "पुण्यम्" इत्यादयोऽर्था व्यवहृता भवन्ति। मानवजीवनं पवित्रं सोत्कृष्टं च विधातुं यथासमयं संभाव्यमानानां धार्मिककृत्यानां "संस्कार" इति धर्मशास्त्रकारैः व्यपदेशो विहितः।

अस्मिन् शोधनिबन्धे संस्कारविषका विचारा नातिविस्तरेण चर्चिष्यन्त इति दिक्।

Contribution of Ancient Kāmarūpa (Assam) in the Field of Dharmaśāstra
An Observation

Jagadish SHARMA

In the tradition in India, the Śruti and Smṛti are to be considered the authority on *dharma*. The Dharmaśāstra comprises both for spiritual and mundane aspects of life and the society and it also deals with religious and civil laws of the ancient and mediaeval times of India. The Dharmaśāstras can be traced to the social evolution in the Indian society. The ancient Assam, known as Kāmarūpa and Prāgjyotiṣa, was an independent country since the epic age. Being on the eastern periphery and far away from the centre of the mainstream, it developed its own socio-religious customs and ritualistic procedures without deviating from the basic principles and within the broad framework of the Vedic culture. The Vedic culture was deep-rooted and the study of the Vedas was also carried on in the state strictly in accordance with the prescribed norms and approved procedures. This has been testified by the royal land grant inscriptions from the seventh century CE onwards.

In the region of Kāmarūpa, the scholars and the leaders of the society composed Dharmaśāstras, with some deviations here and there, within the broad framework of the Vedic and Purāṇic culture. Some prominent Smṛti-digest writers from this region are — Satkavi Viśveśvara, Dhavaleśvara, Vimlabodha, Nīlāmbarācārya, Dāmodaramiśra, Vedācārya, Pitāmbarasiddhānta Vāgīśa, etc. The date of an early Smṛti writer may be traced to the twelfth century CE. All the works of those Smṛti writers of Kāmarūpa though do not agree on certain minor points, they do maintain the same trend.

In this paper an attempt has been made to trace out the contribution of some renowned Smṛti scholars from the ancient Assam in the field of Dharmaśāstra.

संस्कृतवाङ्मये संस्काराणां माहात्म्यम्

इन्दू सोनी

वैदिकसंस्कृतौ मानवजीवनाय संस्कारणां महत्त्वपूर्णं स्थानं विद्यते। संस्कारशब्दस्यार्थोऽस्ति कस्यापि वस्तुनः स्वरूपस्य परिवर्तनम्, तस्य च नवीनीकरणम्। मानवजीवनाय षोडशसंस्कारस्य विधानं विद्यते। अस्य तात्पर्यमिदमस्ति यज्जीवने षोडशवारं मानवस्य परिवर्त्तनाय तस्य च नवनिर्माणाय प्रयासो विधीयते। यथा स्वर्णकारोऽशुद्धं सुवर्णमग्नौ प्रक्षिप्य संस्करोति, तथैव सद्योजातं बालकं संस्कारस्य चुल्लिकायां पातयित्वा तस्य दुर्गुणान् निस्सार्य तस्मिंश्च सद्गुणानामाधारस्य प्रयासः वैदिकविचारधारायां संस्कार इत्युच्यते। आचार्यचरकाः निर्दिशन्ति – 'संस्कारो हि गुणान्तराधानमुच्यते' अर्थात् दुर्गुणान् दोषान् वा परिहृत्य गुणानां परिवर्तनं विधाय भिन्नानां नवीनानां गुणानामाधानकरणं नाम संस्कारः।

सम् उपसर्गपूर्णकात् 'डुकृञ् करणे' इत्यास्माद्धातोः 'घञ्' प्रत्यये कृते सति संस्कार-शब्दः निष्पद्यते। यस्य अर्थाः सन्ति-संस्करणं, परिष्करणं, विमलीकरणं, परिमार्जनं विशुद्धिकरणं चेत्येवमादयः। अर्थात् दोषानपाकृत्य गुणानामाधानाय क्रियमाणं कर्म, विधिः पद्धतिर्वा 'संस्कार' इति कथ्यते। व्यासस्मृतौ, स्वामिदयानन्देनापि 'संस्कारविधि' इति ग्रन्थे षोडशसंस्काराणां सविधिकविवेचनं कृतमस्ति। डॉ॰ कपिलदेवद्विवेदिना निर्मितैः श्लोकैरपि संस्काराणां ज्ञानं भवन्ति। यथा –

"गर्भाधानं पुसवनं सीमन्तोन्नयनं तथा। जातेष्टि-नामकरणे निष्क्रमणान्नप्राशने।।
चूडाकर्म-कर्णवेधौ तथोपनयनक्रिया। वेदारम्भ-समावर्तौ विवाहजो वानप्रस्थता।।
सन्यासाश्रमसंस्काराः, अन्त्येष्टिश्च तदन्ततः। इमे षोडशसंस्काराः, आख्याता जीवने नृणाम्।।

निष्कर्षतः एते पूता वैदिकसंस्काराः एकतो यत्र जीवनयापनस्य कलां शिक्षयन्ति अथवा व्यक्तित्वनिर्माणं कुर्वन्ति तत्रैव अपरतः वैज्ञानिकदृष्ट्या शरीरमनोबुद्धिचेतनानां स्तरेषु नैतिकतया ओतप्रोतस्य समाजस्य निर्माणमपि कुर्वन्ति।

खण्डः २०

पाण्डुलिपिविज्ञानम्

Section XX

Manuscriptology

Convener

- Vijay Shankar Shukla

A Critical Study of the Manuscript Aparājitāpūjā

Suchitra Roy ACHARYYA

"ॐ नमोऽपराजितायै २। शुद्धस्फटिके संकाशां चन्द्रकोटि सुशीतलां। अभयवरदहस्तां शुक्लवस्त्रैवलं कृती नानाभरण संयुक्तां चक्रवाकैश्च वेष्टितां एवं ध्यायेत् समासिनो यजेत्तस्यैपराजितां अपराजितामन्त्र-नारदऋषिरनुष्टुप-छन्दोऽपराजितालक्ष्मीबीजं भुवनेश्वरी-शक्तिर्ममाभीष्टसिद्धये विनियोग:। ॐ नीलोपलनिभां देवीं निद्रामुद्रितलोचनां। नीलकुञ्चित केशाग्रं निम्ननाभिवनित्रयां। वराभय कराम्भोजां प्रणतार्त्ति विनाशिनीं। पादयो: शृङ्खलापूर्ण्णां वह्निछेदनदेवतां पीतां पीताम्बरोपेतां भूषणम्रग्विलेपनां पीठ शक्त्यावृतां देवीं परमैन्य प्रभञ्नीं। शङ्खचक्रगदाहेति भिन्न हस्तां तिलोचनां। ध्यायेदपराजितां देवीं सर्व्वकामफलप्रदां मार्कण्डेय उवाच। शृणुध्वं मुनय: सर्व्वे सर्व्वकामार्थ सिद्धिदां। असिद्ध माधनीं देवीं वैष्णवीमपराजितां ॐ नमो भगवते वासुदेवाय। नमस्तूनन्तये सहस्रशीर्षाय स्कारोदार्ण्णवशायिने शेषभोगपर्य्यंस्काय गरूडावाहणाय अजाय अजिताय अमिताय अमिताय अपरे अपराजिताय पीतवाससे वासुदेवमङ्कर्षण प्रद्युम्ना निरुद्ध हयशिरो महावराह नृसिंह वामन त्रिविक्रम राम राम श्रीरामवरप्रदनमोस्तुते। ॐ असुर दैत्य दानव किन्नर यक्ष राक्षस भूतप्रेत पिशाच कुष्माण्ड सिद्धयोगिनी डाकिनी स्कन्ध पुरोगान् ग्रहान्नक्षत्र योगांश्चान्यान हनहन पचपच मथमथ विध्वंसय विध्वंसय विद्रावय विद्रावय शङ्खेन चक्रेन वज्रेण शूलेन गदया मुषलेन हलेन भस्मी कुरु कुरु स्वहा। . . ."

[The above portion of the text is the transliteration of the beginning of the manuscript and submitted without editing]

The manuscript *Aparājitāpūjā* is lying in the library of Caitanyabodha, a Vaishnava Research Centre of Halisahar, North 24-Parganas district of West Bengal bearing the No. 124. Size of the manuscript is 15.5" × 3". Language is Sanskrit and script of the manuscript is Bengali. It is a complete manuscript holding three folios. Paper is handmade and six lines exist in each page. Categorically it remains in the Tantra section. 'Aparājitā' is a Buddhist goddess. In the colophon we get 'iti Viṣṇudharmottare tr̥tiyakāṇde trailokyavijayā mahāvidyā aparājitā samāpta. Śrī śrī Durgācaraṇabharasā śrī śrī Durgā āpadavināśinī.' Probably this manuscript is a copy of the original manuscript. In the history of the manuscriptology a period came when manuscript began to be copied by persons who were deputed by kings. Religious feelings of the people also played a significant role in preparing the copies of the texts. This manuscript does not say anything about the time. But the words of the colophon say this manuscript was written after *Viṣṇudharmottara Purāṇa*. But it does not say whether the scribe copied this Mss. before the printing of *Viṣṇudharmottara Purāṇa*. If we look at the book *Sādhanamālā* we can say that the goddess Aparājitā of this manuscript is different from Aparājitā of *Sādhanamālā*. It is also different from *Aparājitāpūjā* of *Purohitadarpaṇa*.

The Manuscript of Āyurvedavicāraḥ
A Study

Sudeshna BHATTACHARJYA

Assam can be termed as a treasure house of different types of manuscripts of which many remain still unexplored, yet which can provide us with knowledge of unparalleled precision and importance. One such manuscript of the *Āyurvedavicāraḥ* is of great importance and its study may throw useful light on various issues of Āyurveda, which in modern world also goes hand in hand with the Western medicine. The said manuscript is available in the manuscript section of the K.K. Handique Library of Gauhati University. It is, however, an incomplete Sanskrit manuscript written in early Assamese script. There are 57 folios in this manuscript and the work starts with a salutation to Lord Kr̥ṣṇa. As the work is based on Āyurveda, it speaks on different types of diseases and their respective treatments. Various types of information regarding herbs and shrubs are also available in this work. At some points this work shows its close affinity with the *Bhaiṣajyaratnāvalī* — the valuable work on early Indian medicine. The *Āyurvedavicāraḥ* also emphasises as to how one should tackle the diseases with a proper mindset and knowledge. The aim of this paper is to highlight the importance of the *Āyurvedavicāraḥ* by highlighting the use of the indigenous process of fighting with various types of deseases and the knowledge it can contribute to the world of medicine.

The Jayamādhavamānasollāsa
A Manuscript and Its Relation with a Viṣṇu Idol of a Gorakhpur Temple

Mitali CHATTERJEE

Jayamādhavamānasollāsa (*JM*) is a compendium work with extensive description of contemporary Hindu temple architecture and iconography. The work is based on three copies of manuscripts. One of them is in the possession of the Asiatic Society, Kolkata.

A Viṣṇu temple is situated at the locality of Asuroṅ kī Pokhrā of Gorakhpur, Uttar Pradesh, in India. The history of the Viṣṇu idol

which is worshipped regularly in the Viṣṇu temple is also worth mentioning. In the debris near the lake, the cultivators once discovered one Viṣṇu idol made of black stone. My humble endeavor is to present before the world of scholars some unique features of iconography and iconometry found in *Jayamādhavamānasollāsa*.

According to the colophon of this work, the author of *Jayamādhavamānasollāsa* was an independent sovereign of Gorakhpur. The third *prakaraṇa* under the heading 'Pratimālakṣaṇam' depicts iconometric rules. Description of *avatāras* and forms of Viṣṇu are also described. The theories and descriptions are corroborated by references from different Purāṇas, epics, and Dharmaśāstras.

The description of Viṣṇu, who is one of the Gods of Hindu Trinity, and is conceived to be responsible of the universal protection, is drawn here with minute details. The Viṣṇu idol of the temple at Gorakhpur bears testimony of the iconographic features as are depicted in the *Jayamādhavamānasollāsa*, the author and sovereign who lived in the fifteenth century CE at Gorakhpur.

The unit of measurement is described here. The face of the image would measure 12 *aṅgulas* of one's own finger and different sections of the body should be planned accordingly and must be proportionate with the measurement of face. Different sizes of images worshipped in a household or in a temple or in a royal palace are described in detail.

According to principal Purāṇas idols are named *uttama*, *madhyama*, and *kaniṣṭha* according to their size. Different forms of Viṣṇu and his *avatāras* are described. The description of iconometry of images and the result of worshipping a perfect form of the image and defective form of the image are described.

Relevance in Modern Society: The Viṣṇu idol which was discovered by the local cultivators is till now worshipped in a temple at Gorakhpur. It is curious to note that the tradition of religious practices contained in the *Jayamādhavamānasollāsa* is still maintained in the activities of the temple. Further, a documented Persian inscription preserved in a mosque named Pattharoṅ kī Masjid in Patna bears information about the Viṣṇu temple. This paper is purported mainly to stress on the iconography of *Jayamādhavamānasollāsa* and an attempt at the reconstruction of the socio-political history of Gorakhpur.

Original Sanskrit Manuscript of Nandadāsa (Tattvasāra Prakāśinī)

Brindaban Bihari DAS

In ancient India all *ṛṣis* and *ācāryas* noted their works in different forms like papyrus, wall writings, copperplates, etc. these writings are the original forms and form the backbone of the various works done by renowned scholars of modern times. One such original document was in my possession and this abstract is based on the same. *Ācāryas* have written commentaries on *Brahma-Sūtras*. For example Ācārya Śaṅkara, Ācārya Rāmānuja, Ācārya Madhva, Ācārya Vallabha and Ācārya Nimbārka. One of the most prominent works was done by Ācārya Nimbārka titled *Vendānta Pārijāta Saurabha*. Other than this there are other important works by Ācārya Nimbārka, one such exceptional work is *Vedānta Kāmdhenu Dośaślokī*. This particular work contains commentaries which have been further studied upon by several other scholars and *ācāryas* of the Nimbārka *paramparā*.

The commentaries written by Puruṣottama Ācārya is *Śrī Vedānta Ratna Mañjūṣā*. The one by Harivyāsadevācāryajī is *Śrī Siddhānta Ratnāñjali*. The piece by Giridharprapanna Ācārya is *Śrī Laghu Mañjūṣā*. I would like to discuss an entirely new commentary on the *Vedānta Kāmadhenu Daśaślokī*, by Nandadāsa i.e. *Tattvasāra Prakāśinī Ṭīkā*. There are various commentaries on *Vedānta Kāmadhenu Daśaślokī*. The salient feature of this particular work is that the explanation has been provided in a very concise, clear and easy to understand the concept.

This manuscript was written after the work of Harivyāsadevācāryajī. Nandadāsa, one of Bengal's prominent scholars did most of his works in Mathura and Vrindavan.

In the manuscript before *maṅgalācaraṇa* Nandadāsa writes: *Śrīmate nimbārkāya namaḥ, Śrī kṛṣṇāya namaḥ, Śrīman madanogopāla padopankaruhadvayam praṇamya kriyate vyākhyā tattvasāra prakāśinī.*

Then it starts with:

iha khalu sakalalokahitāvatara sudarśana Śrī nimbārkabhagavān mandamatin janān vikṣya teṣāmātmanatmaparamātmā-sambodhaya daśaślokīmapi cakāra

[The beginning and colophon of the manuscript are included here without editing the text].

The other salient feature of this particular work is

pradhan kṣetrapatiguṇeśa nanubrāhmaṇa pratibimba aba jiba, tothaco sūtram uparṇa sūryakādibat, etc.

Paribhāṣenduśekhara, Its Richness and Commentaries A Study — With Special Reference to Manuscript Studies

Dillip Kumar DAS

The term 'manuscript' in broader sense means any document written or incised by hand such as documents or texts written on materials like palm-leaf, birch-bark, paper, etc. or inscriptions on rocks, pillars, potteries and copperplates, etc. The study of manuscripts called manuscriptology leads to publication of unpublished manuscripts. Manuscriptology provides authentic records for tracing the cultural, social, political and economic history of the people of a region or a country. Written records are the best source material for linguists to study the history of language. In India, a subject like Manuscriptology has immense potential for leading the country forward not only in the fields of literature, art and culture but also in the field of science and technology. Manuscripts form an invaluable part of India's rich documentary heritage. They capture our thoughts, achievements, experience and lessons learnt from history; in other words, they constitute our 'memory'. The National Mission for Manuscripts has taken the initiative to nominate Indian manuscripts for inclusion in UNESCO's Memory of the World Register.

The Śaiva manuscripts in Pondicherry and *Ṛgveda* manuscripts in Bhandarkar Oriental Research Institute, Pune, were declared 'Memory of the World' in 2005 respectively. There are so many manuscripts available in the fields of Veda, Vyākaraṇa, Darśana, Sāhitya, Āyurveda, Jyotiṣa, etc. in different parts of the world which are playing a vital role for the treasury of world culture and science. Thus, it's necessary to take steps towards the manuscript studies in the present era relevant to the research. Therefore, my paper will focus on the scope and significance of manuscript studies and its relevance to modern era. I shall also discuss the *Paribhāṣenduśekhara* manuscript and its scope and significance for research.

Music and Its Relation with Vedic Chanting
Textual (Oral) Preservation and Its Development (in the form of music)

Subhadra DESAI

The earliest literary reference to music in ancient India is contained in the Vedic literature. As is well known, the four Vedas — *Ṛk*, *Sāma*, *Yajur* and *Atharva*, are the first literary works of India, and they continue to exercise great influence on the spiritual and cultural life, and even day-to-day existence in India till the present. In essence they mirror the life of the Indian people of that time, from their profoundest wisdom to adoration of nature, speculation on creation and existence, daily ritual practices and even their scientific/technical knowledge.

The literary form that bears this communication is the *mantra*, the closest English equivalent of which is 'hymn', and the Indian Musical Journey also begins with it. We are able to track the sequence of evolution of the Indian music from this point of commencement to as we know it today.

There were several *śākhā*s or schools of the Vedic learning, which developed their own specific methods of chanting. It is said that the *Ṛgveda* had 21 *śākhā*s, *Yajurveda* 101, *Sāmaveda* 1,000 and *Atharvaveda* 9. Some of these schools are now completely untraceable, while some of them have continued with their tradition till today. Vedic hymns or *mantra*s were chanted in three *svara*s or basic notes or accents, namely *anudātta*, *udātta* and *svarita*, which according to some scholars, later developed into seven notes in the *Sāmaveda*.

The *mantra*s contained in the *Sāmaveda* are basically Ṛgvedic *mantras*/*ṛcā*s. It is said *Gītiṣu Sāmākhya*, i.e. '*Ṛk*, when sung becomes *Sāma*' or '*Sāma* is Music'.[1] The *Chāndogya Upaniṣad* confirms this: "*ṛci adhyūḍham sāma*," i.e. *Sāma* is based on *Ṛk*; and "*yā ṛk tat sāma*", i.e., *Ṛk* and *Sāma* are the same.[2] Basically, those *mantra*s of the *Ṛgveda* which are sung, using the *Sāman svara*s constitute the *Sāma Saṁhitā*. In *Nāṭyaśāstra*, Bharata (of second century BCE) states that vocal music in *nāṭya* or theatre was adopted from the *Sāmaveda*. Ancient scholar musicologist of the eighth century, Mataṅga states in his *Bṛhaddeśī*, that the seven musical notes originated from the *Sāmaveda* and the basic scales arose from these notes. The significance of *Sāmaveda* with respect to Indian Music is thus clearly established in ancient treatises.

Among the thousand different traditions of the *Sāmaveda* as referred to by Maharṣi Patañjali in his *Mahābhāṣya*, thirteen are listed in the *Sāmatarpaṇam*, of which only three, namely the Jaiminīya, Kauthuma and Rāṇāyanīya *śākhās* are prevalent today and can be traced without any ambiguity. Each *śākhā* follows a certain style of singing the *Sāman mantra*, with some subtle differences based on area and even families of the same *śākhā*.

The present-day *rāga*-music, which developed through several centuries, was born of this ancient musical tradition and directly finds its link in *mūrchanā* and *jāti*. Although these are later developments in the history of Hindustānī music yet their seed is found and their foundation is laid in the ancient tradition of *Sāman* music.

The paper will be accompanied by clippings of audio/video recordings of Ṛgvedic and Sāmavedic chanting/singing in its pure form, recorded from authentic practitioners of *Sāman* singing of different *śākhās*, followed by the author's own interpretation of singing Vedic *mantras* in classical *rāgas*.

References

1. *Jaimini Sūtra*, 2.1.36.
2. *Chāndogya Upaniṣad*, 1.6.1, 4.

Bhoja's Sarasvatī

Rewa Prasad DWIVEDI

उं ।। स्रीमद्भोजनारंदचंदनगरीविद्याधरीभ्रंधी - रो यो खिलदेहिनां खलुसुखप्रस्थापयोया सरा:। वाग्देवी प्रथमं विधाय जननी पश्चाज्जिनानात्रयीमम्बां नित्यफलाधिका वररुचि ऊर्त्तिंसुभा निर्ममे।। सुभं

सूत्रधार सहिरसुतम थले अधा इत वि निक सिवदेवेन लिखितमिति।।
संवत् १०११।।

I have taken the inscription as following:

ओं। श्रीमद्भोजनरेन्द्रचन्द्रनगरीविद्याधरीं धर्मधी-
र्धीरो योऽखिलदेहिनां खलु सुखप्रस्थापनायाप्सराम्।
वाग्देवीं प्रथमं विधाय जननीं पश्चाज्जिनानां त्रयी-
मम्बां नित्यफलाधिकां वररुचि[रचिं]मूर्तिं शुभां निर्ममे।। इति

Originally the script is पृष्ठमात्रिकनागरी. No अनुस्वार is uniformly used. Therefore the language may be taken as the hybrid Sanskrit. No श is

taken in its original form. It is स that is used here. It is, therefore a language that is of mixed nature like in Bauddha Lalitavistara etc.

From this description the image does not represent Sarasvatī. It is only a nymph (अप्सरा) yet (देवी) and productive (जननी). The builder (वररुचि) is जैन. He is the person who managed the creation of this image. Bhoja's capital is its place. It does not mean that the Bhoja himself was the founder of it.

The Complexities in the Critical Recension of Laghuṭīkā Prakāśavarṣa on the Kirātārjunīya of Bhāravi

Viroopaksha V. JADDIPAL

The research paper unravels some new facts on the oldest surviving commentary — *Laghuṭīkā* of Prakāśavarṣa on the *Kirātārjunīya* of Bhāravi. The critical recension has been prepared on the basis of 16 manuscripts and other testimonials preserved in various libraries, under the UGC- sponsored major research project.

According to the present study, 25 manuscript copies of *Laghuṭīkā* are noticed in various catalogues of manuscript libraries. Till date only 16 have been traced; out of them 9 are complete to the extent that they contain commentary from the beginning to the end. Among them, only one manuscript is fairly complete with colophons at both endings. A fragmented Śāradā manuscript of *Laghuṭīkā,* mixed up with Jonarāja's commentary is noticed, which contains only the end colophon and some commentaries of first *sarga* verses. On the scrutiny of various manuscripts, including the oldest ones, it was found that the traditional textual transmission of *Laghuṭīkā* had become conflated with additions and interpolations. Every manuscript, mentioning itself as of *Prakāśavarṣalaghuṭīkā,* had a distinct reading with its own sequence of words and explanations on every verse. Therefore, the critical issue was to identify *genuine text-bearing* manuscript, though no single manuscript could carry the only author's intended text through the process of transmission.

There are many types of commentaries which explain the intended meaning in their own style. Some commentaries fall in the category of *khaṇḍānvaya,* popularly called *kathambhūtī ṭīkā.* Other type of commentary follows the cogency of thought and directly form the

syntactic unity with *anvaya* type commenting. Mallinātha is the most famous commentator adhering to this *anvaya* style of commenting. There are other types such as *cūrṇi, avacūrṇi, avacūri, vyākhyā* and *pañjikā, ṭīkā* types of commentaries, that delineate the meaning of a text in prose or verse style according to required standard to be followed in view of students' grasping capacity and the subject being dealt. Prakāśavarṣa's *Laghuṭīkā* or *Laghuvṛtti* as the name reveals, is endowed with brevity of thought, compact sentence structure, exactitude of expression and clarity in exposition of the true purport. This nature of *Laghuṭīkā* (brief commentary/gloss) might have caused extreme difficulty in explaining the wholesome meaning of the text and the *kāvya* teachers might have added divergent sentences, changed inexplicable or difficult readings to make intelligible ones and *scholia* have been added as well as brought them into text. Ultimately these types of additions in the commentary lead to *codices deteriores* producing *composite version* or conflated version. In this way *eclectic fusion* at various times, places and throughout the text resulted in havoc with *original Laghuṭīkā* and the textual flow of *arch-types* and *hyper-arch-types* had been probably irretrievably lost to us in total conflation.

The present paper delves deeply into this problem on textual references and citations on the methodology followed in preparing the *critical recensio* of the Prakāśavarṣa's *Laghuṭīkā*.

Critical Text: Indian Context

(Nature, Development and Continuity)

Sudhir Kumar LALL

The methodology of preparation of the critical edition of a text dates back to the earliest civilized society of India. It is generally believed that the science of textual criticism has been perfected with the preparation of the critical editions of the Bible and works of Shakespeare in the West. The scenario is quite different here in the Indian context, as the methods of arriving at the critical edition of a text were prevalent right from the Saṁhitā period, i.e. the Vedic period. The linguists and seers used different tools for preparing the 'critical text'. Ācārya Śākalya presents different set of rules for *padapāṭha* or fixation/arrangement (of the order) of the text to maintain its flow and originality. Similarly, while discussing the etymology of meaning,

Ācārya Śaunaka states that a similar text with variant readings could co-exist in longer and shorter versions, examples of which are the long and short versions of the *Bṛhaddevatā*. Taking this discourse further, Ācārya Yāska forms the different readings of a particular word to etymologize the next word in his *Nirukta* and while doing so, he remembers and recounts his predecessors and analyzes their views.

Similarly, regarding the other disciplines and the other Śāstras, reverence shown to the predecessors is very much a part of the existing discourse. It is not necessary for the Ācārya to agree with them, but, disagreements encouraged and furthered the discourse and thereby proved important for the development of the knowledge base. Hence, the textual criticism has never been confined to mere enumeration of variant readings, or, selection of the best text, out of many. There is enough evidence to prove that in Indian knowledge system, 'text' is rather abstract in nature and it became 'critical', just by the means of its *uccāraṇa* or utterance, along with pronunciation, grammar, etymology, order or sequence, etc. All these factors are considered to be part of textual-criticism as they, in their own way, sometime or the other, lend authority and credence to the text. In this order, the knowledge of the tradition, the *guru paramparā* (tradition of the *gurus*), the *pāṭha paramparā* (tradition of the text), etc. constitute the canons of textual criticism.

Text is a primal symbolic arrangement of letters as primarily composed, apart from later alterations, deterioration, commentary, translations, paratext, etc. In the Indian context, the Saṁhitās and other texts were visualized by the seers and were transmitted to their disciples via oral tradition. Owing to the abstract nature of these texts, specialized techniques were invented to maintain the correctness and sanctity of the texts, alongside the development of the thought content and the corpus of the text.

This paper attempts to investigate into the nature and development of ancient Indian methodology of textual criticism, keeping in view the modern discourse of this most important branch of Manuscriptology.

Manuscript 'Vidyā Gaṇeśa Tantra'

A New Light on Female Gaṇeśa

Sampath Kumar MEDAVARAPU

Ancient Tantra books have depicted many forms of Gaṇapati, like 8, 16, 32, and 64 forms, but actually in ritual practice, available systems are only limited to the 15 forms, remaining forms are known only by name and *dhyāna śloka*. At one juncture I found one rare manuscript in Adyar Library, namely *Kumāra Saṁhitā* bearing no. 75579. It contains 'Vidyā Gaṇapati' ritual practice in full details, but it is in the form of a female Gaṇapati and at present this is the only one practical ritual book on female Gaṇeśa. Female Gaṇeśa is mentioned in two books only, the first one is: *Śilparatnam* by Sukumāra (sixteenth century) as the details of the iconography of the 'Śakti Gaṇapati' [who from the neck upwards is an elephant and whose lower body is of a youthful female, has vermilion-red colour of the evening, a corpulent belly, the breasts which make the bodily frame bow down owing to their weight, and the beautiful hips: is shining with two proboscises which are like two great chains of molten gold, is of the form of five seed-syllable and has 10 splendid arms etc. chapter 24, verse 75]. The second book is the Buddhist text *Ārya Mañjuśrī Mūlakalpa*.

The above-mentioned references only prove the existence of the cult of the female Gaṇeśa, but in reality there is no text for the ritual practice [*Mantra-Dhyāna-Homa-vidhāna*, etc.].

We are fortunate, now that we have got the textual evidence of the ritual practice of Vidyā Gaṇapati in the form of female Gaṇeśa. This manuscript's name *Kumāra Saṁhitā* seems like belonging to Kumāra or Kārttikeya cult, it actually contains 10 *adhyāyas* of which the last one is incomplete which describes *vañca kalpalatā mantra*". First to nine chapters are completely available and these nine chapters elaborately depict the ritual practice of Vidyā Gaṇeśa. To obtain desired results some rituals are also described in this manuscript. All correlated topics are discussed in my paper. Scholars are also requested to verify and add some more vistas on this matter.

An Unpublished Manuscript of Gītagovinda with Jagaddhārā's Commentary

Shukla MUKHERJEE

Manuscript of Jagaddhārā's commentary on the *Gītagovinda* is preserved in the library of the Sanskrit Sahitya Parishad (no. 4426 size 29 × 12 cm no.) in Bengali/Maithili scripts. Manuscript of Jagaddhārā's commentary on the *Gītagovinda* is also preserved in the library of the Asiatic Society (no. SC11, A29). There are some differences in the two manuscripts of Jagaddhārā. This paper describes the contrast in-between the two manuscripts along with related comparative studies.

Manuscripts/Transcripts/Oral Traditions of Preservation Techniques of Ṛgveda Chanting of Kerala

C.M. NEELAKANDHAN

The traditional method of learning of the *Ṛgveda* in Kerala involves hard and strict practices to be followed. The students start learning the Veda at the age of seven or eight and for four years they are taught Saṁhitāpāṭha from morning to evening. After that, the students are admitted to school system and they are given facilities to get modern education also along with traditional Vedic learning. They learn higher modes of chanting of *Ṛgveda* like Pada, Krama, Jaṭā and Ratha in morning, evening and on holidays along with school/college education. Thus, about 14 to 15 years in total are dedicated to Ṛgvedic learning.

After that, it is very difficult, as one can imagine, to retain the memory of the chanting of more than 10,000 *mantra*s of *Ṛgveda* in different modes according to *svara*s as mentioned here. To overcome this, *Ṛgveda* tradition of Kerala has maintained some techniques from very ancient days, both textual and ritual. They are available in the Malayalam language in transcript form. Some are preserved in oral tradition also. Some commentaries of the texts like *Sarvānukramaṇī* of Kātyāyana related to this are there in the manuscript form also. *Tāṇṭam*, *Trīṇi*, *Vedavikṛtivivaraṇam*, *Trisandhā*, *Sūktaśloka*, *Bahrvacahastalakṣaṇadīpikā*, *Vedapāṭhānadhyāyasaṁgraha*, *Sarvānukramaṇī*-

vyākhyā, *Nānābhedaprakāśinī*, etc. are some important works of this kind used in Kerala by the Ṛgvedins.

Recently, a compilation of such works available has been published from the Vedic Studies Centre, Sree Sankaracharya University of Sanskrit, Kalady, Kerala (2010). This paper is on the importance and utility of such texts used for preserving the memory of *Ṛgveda* chanting in Kerala.

A Brief Sketch of Kacchavaṁśa

An Unpublished Mahākāvya of Vaidya Śrī Kṛṣnarāma Bhaṭṭa

Ramakant PANDEY

The *Kacchavaṁśa mahākāvya* was composed by the poet laureate Vaidya Śrī Kṛṣṇarāma Bhaṭṭa of the Jaipur dynasty. The *mahākāvya* deals with the historical events of the Jaipur state. Śrī Bhaṭṭa was a court-poet of Mahārājā Rama Singh II of the Jaipur princely state. The *mahākāvya* comprises 17 cantos, and each canto deals with each king of the Jaipur state. There are about 2,716 verses in different meters in the *mahākāvya*. The great epic work begins with the description about the King Soḍha Deva (CE 966), son of Isha Singh, and goes to speak about events till the reign of Rama Singh II. At the end of every canto, the poet refers to his own person in the following verse:

श्रीमत्कुन्दननन्दनवैद्यश्रीकृष्णरामकविकलिते।
काव्येऽत्र कच्छवंशे सर्गोऽभूत्प्रथमसर्गस्य।।

The *mahākāvya* is an important creation not only from the poetic point of view but from the historical point of view also, because it gives the reader plenty of information about the different kings and their achievements in the state. It gives a profound knowledge about the King Man Singh I, the great *sāmanta* of the Mughal ruler, Akbar the great. As the *mahākāvya* goes ahead, it also tells us about many monuments and palaces which the king got and built during his glorious reign. We also come to know about the queens and their parental heritage.

The poet has made the best use of various figures of speeches in a most beautiful way. For instance:

भ्राम्यद्भैरवभूतभैरवरवं नृत्यत्कबन्धोद्भवं
चण्डीचर्वितवीरमुण्डमुदयच्छोणापगादुर्गमम्।
उच्चैर्दन्तिशवव्यवस्थितभटं व्याकीर्णरत्नोत्कर-
द्योतद्योतितदिङ्मुखं खलु चिरं भाति स्म जन्याजिरम्।।4.95।।

The manuscript of the *mahākāvya* is still preserved in the hands of Vaidya Devendra Bhaṭṭa, the great-grandson of the poet Śrī Kṛṣṇa Rāma Bhaṭṭa, in Jaipur. The present paper attempts to throw a prismatic light on the various hidden facts of history and poetry which had been lying inscrutinised till now.

Manuscript Preservation in India
An Overview

Amogha PRABHUDESAI

The holdings of libraries, museums, archives, and other documentation centers are the priceless heritage of mankind. Not only in the context of ancient lore but also in the context of medieval and modern age, manuscripts are considered as the most important source of authenticity. The manuscripts constitute our most precious national and cultural heritage. Thus preservation of manuscripts is a serious issue for the custodians, librarians, information scientists, archivists, curators, and scholars.

The knowledge of preservation is not new to Indians. From ancient times several indigenous methods have been used for preservation of manuscripts. India has a history of using herbs and other natural products against the activity of bio-organisms, and these products were very effective and apparently non-toxic to humans. Deterioration takes place in manuscripts due to insects, fungus, rodents, sudden climatic changes and unawareness of humans. Our forefathers have tackled very cleverly with these problems and discovered powerful remedies by time-tested experiences.

The great majority of manuscript collections, that constitute India's precious national heritage on the Indological and Oriental literatures are scattered in the temples, monasteries, Jaina *granthabhaṇḍāras*, libraries, archives and are even under possession of individual private collectors. The diversity of writing materials is a result of geographical availability, stage of technological development, cultural influence and religious background. From the very beginning, India was rich in her

natural resources and the basic ingredients of the manuscripts were mostly derived from nature and were predominantly of plant origin.

With the advent of the Portuguese, British and French colonists in the Indian subcontinent, the traditional practices came to be considered as backward and created a stigma. This led to the abandoning of these ecologically sound practices in favour of modern readymade chemical products imported from the West. Most of the modern materials used today are relatively drastic in action and toxic. Various methods are being used in different museums, archives and other manuscript repositories. These methods are meant for killing the bio-deteriogens while some aim at deterring their growth or repelling them from the storage or display areas.

This paper is an attempt to summarize the traditional methods and their effectiveness compared to the modern scientific methods borrowed from the West.

A Fresh Light on the Yuddhajayotsava
A Manuscript on Tantraśāstra

Vijay RAJOPADHYAY

In furtherance of my earlier paper on this manuscript, I would like to furnish some more details about the astrology, astronomy, *kavacas* and the 27 *cakras* as mentioned therein and correlate the *Yāmala granthas* with this manuscript which was written in central India by one Gangaram in the year 1756. While the other Tantric books however deal with gaining the material pleasures. This manuscript on Tantra depicts a unique and novice concept that through the prowess of Tantras how the enemies can be conquered. So far as the astronomical and astrological aspects are concerned, the scholars, on the basis of birth chart (horoscope) of the king, used to advice him to initiate the battle at a particular time and in the sacrificial house (away from battlefield) an idol of the king was established in a circle and around the circle the symbols of *bīja-mantras* were placed which denoted to protect the king and his weapons in the battlefield against the enemies which reflected that their king in the battlefield would be saved by the tantric rituals while fighting against his foes. According to the author, the astrological and astronomical forms of Tantra mainly move around Rāhu, Sūrya and Candra.

The author has also mentioned a particular type of *mantra prayoga* by which the tantric could hypnotize, kill and force the enemies to run away from the battlefield. Thus, this paper illustrates the methods by means of Tantra by which the war was fought.

An Issue Relating to Sundaramiśra and Rāghavabhaṭṭa Flashed a Sole in Surviving Manuscript of a Work on Dramaturgy

Sakti ROYCHOWDHURY

The present paper is devoted to Rāghavabhaṭṭa, a well-known commentator of Kālidāsa's *Abhijñānaśākuntalam* and Sundaramiśra, a dramaturgist who is almost passing into the oblivion. Sundaramiśra's *Nāṭyapradīpa* survives only in one manuscript (MS) preserved in the India Office Library (London). The MS is highly corrupt — full of mistakes and lacunae, though complete. A better MS preserved in the same institution got lost as early as 1946. Though this work is a compilation of several dramaturgical tenets, it presents flashes of new thoughts as well. One such case is presented in this paper. The relevant portion has fallen prey to mutilation. An expression *rāpavatadeno* appearing in the MS in question seems to be a mutilation of *Rāghavabhaṭṭena*. The context is that of Nāndī (the benedictory verse of the drama). Under the name *Nāṭyapradīpa*, a *kārikā* has been cited in Rāghavabhaṭṭa's commentary but the same is not found in the MS in question. Our conclusion is that either a portion of the text is missing or Rāghavabhaṭṭa has quoted the *kārikā* from another *Nāṭyapradīpa*. If our surmise that Sundaramiśra actually refers to Rāghavabhaṭṭa be correct, then this may help us in determining at least one end of Rāghavabhaṭṭa's date. At any rate the mutilations in the MS increase the necessity of protecting the present MS from further damage and searching for the lost one.

Manuscriptology

Encountering Problems and Pathfinders in Annotating the Digitalized Manuscripts

With Reference to the Manuscripts of University of Brown and Pennsylvania

Anupama RYALI and Peter SCHARF

Manuscripts in India play a major role in embodying the country's knowledge, tradition, culture, and heritage. Hence, preserving them plays a vital role in transmitting the knowledge they contain to future generations. Though various manual measures have been taken to copy and preserve them for centuries, these measures have become outdated since recent improvements in imaging technology. In the present era undoubtedly the digital technology is the predominant means to copy and preserve any data for posterity. The project, 'Enhancing Access to Primary Cultural Heritage Materials of India: Integrating images of literary sources with machine-readable texts, lexical resources, linguistic software, and the web,' funded by the U.S. National Endowment for the Humanities, aims to preserve and improve access to manuscripts of the *Mahābhārata* and *Bhāgavata Purāṇa* housed at Brown University and the University of Pennsylvania. The manuscript pages are being digitized and correlated with critical editions of the text while annotating manuscript pages to allow systematic access to remarkable features they contain. In the present paper, observations regarding these remarkable features, as well as the pathfinders and problems encountered in the process, will be discussed.

Manuscripts as a Source of Understanding the Development of Art

Satya Prakash SHARMA

Manuscripts are the most precious and wonderful treasure of human lore where from scholars of different branches of knowledge can find much more material of their respective interests. Many manuscripts scattered in libraries all over the world contain not only the theoretical knowledge on various subjects, but also throw much light on their practical aspects too. Such manuscripts are known as illustrated manuscripts. A careful study of these illustrated mss shows the gradual development of the art of writing on the one hand and the history of

development of various subjects on the other. In this paper focus is laid on the understanding the development of art through manuscripts.

Briefly, we can have a glance at various art forms contained in manuscripts in the following ways :

(a) Arabic mss especially mss of the Holy Quran are well known for their golden/colourful calligraphy.

(b) Persian mss contain black & white pictures of *khalīfās* & Sūfī saints. Sometimes multicoloured pictures of fairies & court scenes give a view of beautiful miniatures.

(c) Mss on astrology, astronomy, architecture and medicine provide us accurate geo-geometrical figures and figures of surgical instruments and different parts of human body.

(d) Mss on the Purāṇas and other religious subjects have very beautiful, charming coloured pictures of gods and goddesses. Life of Kṛṣṇa and Rāma are the popular themes of these pictures. In Jain manuscripts *tīrthaṅkaras* and their lives are the subjects.

(e) Some mss on secular subjects are also noticeable. Among these mss of *Meghadūta*, *Ṛtusaṁhāra*, *Gītagovinda*, *Ratnāvalī*, *Karpūramañjarī* and *Kālakacaryākathā* are the most valuable. In some mss of such books we find the finest specimens of various types of paintings.

In this paper, a critical assessment of some specimens of paintings found in various mss is made with a view to understanding the development of art — the Painting.

वाग्भटालङ्कारस्य टीकानां पाण्डुलिपयः

सुषमा शर्मा

सामान्यतः कश्चिदप्रकाशितः हस्तलेखः पाण्डुलिपिनाम्नाऽभिहितः। लेख्यमानस्य शोधपत्रस्यास्याधारोऽस्ति – **'वाग्भटालङ्कारस्य टीकानां पाण्डुलिपयः'**। आचार्यवाग्भटेन (यस्य स्थितिकालः त्रिनवत्यधिकैकसहस्रईसवीतः त्रिचत्वारिंशत्यधिकैकादशईसवीमध्ये निश्चितः) ग्रथितः वाग्भटालङ्कारनामानोऽयं ग्रन्थः यशस आधारः। डॉ० सत्यव्रतसिंहः, डॉ० एस० के० डे इत्यादिभिराचार्यैर्ग्रन्थस्यास्य टीकानां पाण्डुलिपीनां विवरणं दत्तम्। परन्तु अनेकाष्टीका अद्यापि अन्विष्यमाणास्सन्ति। सम्प्रति पंचदशटीकानां पाण्डुलिपय उपलब्धास्सन्ति। ताश्च चतुर्दशशताब्दीतः एकोनविंशत् शताब्दीपर्यन्तं रचितास्सन्ति। तासु च नैकाः पाण्डुलिपयः

राजस्थानप्रान्ते गुजरातप्रान्ते च उपलब्धाः वर्तन्ते, एका टीका दक्षिणभारतेऽपि लब्धा। सारांशेऽस्मिन् एतासां संक्षेपतः उल्लेखः क्रियते मया –

1. उपाध्यायराजहंसप्रणीता वृत्तिः
2. ज्ञानप्रमोदगणिना रचिता 'ज्ञानप्रमोदिका' टीका
3. सोमदेवगणिप्रणीता वाग्भटालङ्कारस्य वृत्तिः
4. जिनवर्धनसूरिविरचिता टीका
5. उपाध्यायसमयसुन्दरगणिप्रणीता वाग्भटालङ्कारस्य टीका
6. मुनिक्षेमहंसगणिप्रणीतसमासान्वयटिप्पणम्
7. सिंहदेवगणिप्रणीता टीका
8. गणेशकृतविवरणनाम्नी टीका
9. अज्ञातकर्तृक - "अवचूरि" - टीका
10. पं जीवानन्दसागरीया टीका
11. श्रीकृष्णविरचिता टीका
12. मुरलीधरशर्मणा निबद्धा टीका
13. श्रीवादिराजप्रणीता वाग्भटालङ्कारस्य टीका
14. श्रीवर्द्धनसूरिप्रणीता टीका
15. "शशिकला"नाम्नी टीका

एतासु पाण्डुलिपिसु जिनवर्धनसूरि-सिंहदेवगणि-जीवानन्दसागर-सत्यव्रतसिंहैः प्रणीताष्टीकाः प्रकाशितास्सन्ति। इतोऽपि काश्चन टीकास्सन्ति या अज्ञातकर्तृका अनभिधानाश्च। एता पाण्डुलिपीः अधिकृत्य विस्तृतं पत्रं प्रस्तोष्यते।

Medieaval Commentators of the Vedic Texts and Textual Criticism

Usha SHUKLA

The Indian Tradition is of the view that the corpus of the Vedic literature includes both the Mantras and the Brāhmaṇas. The latter comprises the Āryaṇakas and the Upaniṣads. Therefore, whenever, we discuss the traditions of the interpretation of the Vedic texts it is imperative that we take into consideration, the interpretations of all these four aspects of the Vedic literature.

India has a tradition of interpreting the Vedic texts even since ever the hoary past. The six auxiliary (Vedāṅgas) sciences to the Vedas namely, Śikṣā, Kalpa, Vyākaraṇa, Nirukta, Jyotiṣa and Chandas have

been developed as the aids of understanding, application and interpretation. Two sciences out of these six namely — Nirukta and Vyākaraṇa, have been chiefly developed for the interpretation. Pāṇini (sixth/fifth century BCE) was not the first grammarian, he had many predecessors and also the Vedic textual criticism was the purpose of the *Prātiśākya*. The first systematic interpretation of the Mantras has made within the *Nirukta* of Yāska who also had many predecessors. A fully developed methodology of interpretation was presented by the Mahābhāṣyakāra Patañjali. Outlook of the interpreters has always been interdisciplinary as is witnessed by the *Arthaśāstra* of Kauṭilya. The tradition of interpretation of texts belonging to the various disciplines in general and the Vedic texts in particular, has continuity through the mediaeval ages up to the present time. So far our present knowledge goes, the line of interpreters of the Mantra Saṁhitās starts with Skandasvāmī and was continued by Nārāyaṇa, Uvvaṭa to Mahīdhara, Veṅkaṭamādhava and Sāyaṇācārya. The main commentaries, particularly of Mahīdhara and Sāyaṇācārya, have utilized their encyclopedic knowledge of various Vedāṅgas such as Śrauta-Sūtras, Nirukta and Vyākaraṇa. In this field Sāyaṇācārya stands out as a model for interpreters of all the times. Nevertheless, his successors such as Bhaṭabhāskara Miśra, commentator of the *Taittirīya Saṁhitā*, Ānandabodha, commentator of the *Kāṇva Saṁhitā* of the *Śukla Yajurveda*, deserve a special mention. Next to the commentaries of the Mantra Saṁhitās, there is a chain of commentators of the Brāhmaṇa and the Āryaṇaka texts. In this field also, Sāyaṇācārya stands supreme; mention may also be made of Harisvāmin, an interpreter of some parts of the *Śatapatha Brāhmaṇa*.

The Upaniṣads are mentioned as *Śrutiprasthāna* of the Vedānta. The major Upaniṣads have been mainly interpreted by talented and erudite commentators belonging to different sub-schools and sub-sub-schools of Vedānta. Bhagvān Śaṅkarācārya stands out in this field, who interpreted the 10 major Upaniṣads from the monistic point of view. Rāmānujācārya also commented upon the Upaniṣads but unfortunately all his Upaniṣad *bhāṣaya*s are no more extant. But another scholar belonging to his school, Raṅgarāmānuja commented upon more Upaniṣads. Śaṅkara's commentary (*bhāṣya*) on the Upaniṣads have been interpreted and commented upon by great talents such as Sureśvara, Ānandajñāna, Anubhūti Svarūpācārya, etc. Some of the above-mentioned sub-commentaries have been viewed from the point of view of textual criticism and edited on the basis of available manuscripts. So far the textual criticism of the *Sāyaṇācārya Bhāṣya* is

concerned, F. Max Müller is the pioneer though his edition has now only historical value. Other commentaries which have been edited on the scientific line of textual criticism are: the *Ṛgveda* edited by Kashikar and Sonatakke, Taittirīya School and *Kāṇva Śatapatha Brāhamaṇa* edited by Prof. T.N. Dharamadhikari and the *Sāmaveda* Brāhmaṇas by B.R. Sharma.

Two Kerala Commentaries on Saparyāhṛdayam Attributed to Śrīśaṅkara

K.P. SREEDEVI

Saparyāhṛdayam is a work on the philosophical concepts of *saparyā* or *pūjā* attributed to Śrīśaṅkara. It contains high principles of Tantra doctrine related to the worship of gods. The work has seven verses only in Sanskrit. They are in a condensed form precisely and concisely describing tāntric philosophy. It is very difficult to understand the meaning of *Saparyāhṛdayam* without a good commentary. Two commentaries of the work are available from Kerala in Sanskrit. One is a metrical commentary called *Upahāraprakāśikā*, the author of which is not known. Other details regarding the commentary like the date of its composition, etc. are also not recorded.

The second one is a prose commentary named *Arthaprakāśikā*. It is stated in the beginning and at the end of the commentary that it is written by Godavarma Tampurān of the Kotungallur Royal Family of Kerala. The transcripts of these commentaries we retrieved from a family of Tantrins in Kerala. Recently *Saparyāhṛdayam*, with these commentaries and an explanation in Malayalam, has been published in Malayalam script from Panchangam Press, Kunnamkulam, Trissur, Kerala (2006).

The Kotungallur royal family in Kerala has a great intellectual tradition in all fields of learning in Sanskrit like *kāvya*, *nāṭaka*, *darśana*s, theatrical tradition, Āyurveda, Gaṇita and Vāstuśāstra. The author of the commentary, Godavarma Bhaṭṭan Tampuran lived between CE 1859-1934. He is the author of many other works in different Śāstras including commentaries. Important among them are *Prāmāṇyavādavyākhyā*, *Dattakamīmāṁsā*, *Bhāgavataprathamaślokavyākhyā*, *Nyāyaratnāvalivyākhyā* and *Siddhāntamālā*.

This paper is on the two Kerala commentaries on *Saparyāhṛdayam* mentioned here.

Purging the Vālmīki Rāmāyaṇa

Ram S. VARMA

It is a fact universally acknowledged that the *Rāmāyaṇa* which tradition ascribes to Ṛṣi Vālmīki is heavily interpolated. According to Prof J.L. Brockington the early form of the *Rāmāyaṇa* had contained only about 37 per cent verses of the present book, the rest were all added later.[1] The two ancient Sanskrit epics, the *Rāmāyaṇa* and the *Mahābhārata* are regarded as Itihāsa Purāṇa. Scholars admit that the kernel of the main stories related in these epics have a historical or semi-historical basis.[2] On the basis of genealogies given in the Purāṇas, it has been estimated that Rāma lived in 2050 BCE.

The historicity of Rāma was, however, severely jeopardized by the interpolation of stories of his divine descent in Vālmīki's poem during the Purāṇic times. History was thus supplanted by mythology.

Mahatma Gandhi's deeply religious psyche was disturbed by the rampant interpolations found in our Śāstras. Writing in *Harijan*,[3] he advocated bringing out a new edition of the scriptures, arguing that 'the certainty that the whole mass of Hindus and the persons accepted as religious leaders will not accept the validity of such authority (the authority of the revised edition of the scriptures) need not interfere with the sacred enterprise'. Taking a cue from the Mahatma, it would be worthwhile to apply his idea of the 'sacred enterprise' to the *Rāmāyaṇa*. For much in these interpolations is in conflict with 'sober reason', much against the 'dictates of the heart', much that is irrelevant and much that is downright revolting.

In my books, *Before He was God, Rāmāyaṇa, Reconsidered Recreated*, I have endeavoured to restore Rāma's historicity by discarding the props of godhead and all fanciful embellishments and bring in a refreshing whiff of realism. I have washed off the artificial veneer of obscurantism that had distorted Vālmīki's original picture. I have also deleted Sītā's fire ordeal as it offends sober reason, is contrary to the dictates of the heart and is hugely revolting. The words put in the mouth of Rāma are an anti-thesis of Rāma's true character.

References

1. J.L. Brockington, *Righteous Rama*, Oxford University Press, Delhi, Appendix, p. 329.
2. Ibid., p. 11.

3. *Harijan*, 28. November 1936, quoted by Arun Shourie in his book, *Hinduism: Essence and Consequence*, Vikas, Delhi, 1979, p. 377.

Manuscriptology

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Special Panel

Electronic Concordancing for Study of Imagery in the Great Epics of India

Presenters: *Ram Karan Sharma* & *Les Morgan*

Introductory Remark

The project had its origin about half a century ago in the form of a book entitled *Elements of Poetry in the Mahābhārata* (Berkeley 1964, reprint Delhi 1988). The book was a modest beginning to carry out a suggestion made by Professor Murray Barnson Emeneau that it would be useful to compile an encyclopedia of comparisons in Sanskrit literature. E.W. Hopkins in his *The Great Epic of India* also suggested that "On epic similes and metaphors an interesting essay remains to be written."[1]

About 5,000 passages from *parvans* 1, 3, and 6 of the *Mahābhārata* were classified and arranged, representing models of similes and metaphors, with special emphasis on the repetitive ones. The relevant passages were classified according to the various mythological, natural, intellectual, spiritual, philosophical, historical, cultural, and miscellaneous areas from which the objects of poetic comparisons were derived, along with the details of the corresponding *upamāna dharma* (*tertia comparationis*). On the basis of the repeated metaphoric and other passages of the text, it was shown that the *Mahābhārata* is one of the best models of oral technique of poetic composition.

It is now proposed to expand the scope of that study in two ways. Firstly, the entire *Mahābhārata* will form the corpus for similar studies. Secondly, it is proposed to extend the scope of this study to include the *Rāmāyaṇa* also. The immense size of the two epics taken together makes it necessary to use electronic search methods to achieve our goals. The *Mahābhārata* contains about 100,000 verses, which amount to 159,293 lines in the electronic edition, a total of over 8.6 million characters, including spaces. The *Rāmāyaṇa* traditionally is said to contain 24,000 verses, with 38,083 electronic edition lines, and over 2.5 million characters, including spaces. Thus the two epics taken together require analysis of over 11.1 million characters of data.

1. E.W. Hopkins, *The Great Epic of India: Its Character and Origin* (New York, 1901), p. 205.

The goals of the project are:

1. To create a thorough concordance of the objects of similies and metaphors in the *Mahābhārata* and *Rāmāyaṇa*.
2. To develop electronic files of grammatical structures that other researchers can use to locate similes and metaphors in other Sanskrit digital texts.
3. To make the results of this work easily available to others in electronic, reusable, form.

Methods

1. Our study of this electronic corpus began in 2005 and is continuing.
2. We are using corpus linguistics electronic search methods to identify grammatical structures associated with specific similies and metaphors.
3. R.K. Sharma classifies the preliminary results identified by electronic searches.
4. The grammatical patterns used to isolate similes and metaphors are placed into simple text files that other researchers can use in conjunction with concordance software to locate specific types of images in other Sanskrit digital texts. Any Unicode digital text can be searched using these grammatical pattern files, not just the epics we are working on.
5. The resulting findings will be disseminated using electronic publication methods that have the best potential for re-use of findings by other researchers.
6. Downloadable version of grammatical pattern files that can be used with concordance software at no charge will be made available at http://www.mywhatever.com/sanskrit.

Preparation of Word Concordance of the Mahābhārata

Shri Krishan SHARMA

The Institute of Sanskrit and Indological Studies of Kurukshetra University has undertaken a major research project namely, "The Preparation of Word Concordance of the Mahābhārata", which will be a substantial research tool for researchers working on various aspects of the subject matter scattered in the great epic of the *Mahābhārata* in the light of ancient history and culture, geography, Indian philosophy and religion, etc. as well as on the four principal objects of human life called *dharma, artha, kāma* and *mokṣa*. The critical edition of the *Mahābhārata* published by Bhandarkar Oriental Research Institute, Pune has been adopted as the basic text for this specific purpose. This great epic comprises eighteen *parvans* and 73,787 verses in all. This project will be completed in 15 volumes and will have approximately 7,000 pages. The Ministry of Human Resources Development, Government of India, has financed the total expenditure of its publication. Six volumes (up to Bhīṣma Parvan) of this concordance have already been released and work on the rest of the volumes is in progress.

In the concordance, each and every word (*pada*) occurring in the text of various *parvans* has been compiled in an alphabetical order based on four categories i.e. *nāma, ākhyāta, upasarga* and *nipāta*.The lists of verbs and prefixes found in the *parvans* have been appended with each volume.

The paper aims at describing the procedure adopted for preparation of this concordance.

Reinterpreting Pāṇini Ways of Grammar: From Lakṣya to Lakṣaṇa

Convener: *Rama Nath Sharma*

There is plenty of research going on in theoretical linguistics about grammatical models, their rules and their competences in handling computer applications. There is also a growing interest in testing grammatical models and presenting some general system of universals, especially in view of developments in information technologies. Grammar for purposes of derivation in terms of application of rules is seriously being examined in the areas of rule formulation, interpretation, order and application. Pāṇini's *Aṣṭādhyāyī* is a system of nearly 4,000 rules distributed over eight chapter-books (*adhyāya*) of four quarters (*pāda*) each. These rules are formulated with brevity, though certainly not at the expense of clarity. They have been placed in the grammar in domains (*adhikāra*), in view of considerations of their order of placement, interaction, and relative strengths of winning applications, leading to the final goal of derivation. The 3,000-years old tradition is not only time tested, but has not left any questions unanswered on rules and their application. It, indeed, is an unique system of rules with no comparison elsewhere.

It is important to understand the functional aspect of this grammar in modern contexts and needs, especially in the area of computation. For this, we must first understand the system of derivation of Pāṇini's grammar which the tradition presents, and then ask our questions, and seek their answers from traditional explanations, particularly the *Mahābhāṣya* of Patañjali. This is no easy task since traditional explanations do not necessarily address our questions the way we do. Their answers are also offered in a way we do not find our questions addressed. Our work is then cut out in the sense that we must seek answers to our questions from traditional explanations, in view of the general system of derivation they support.

Patañjali, while expressing the need for understanding correct words of both the Classical and Vedic languages, states that a set of general and particular rules be formulated so that the great ocean of words could best be understood. Further, he defines grammar as a system of rules (*lakṣya*) which aims on capturing the correct usage (*lakṣya*) by way of formulation of general (*sāmānya*), particular (*viśeṣa*) and

residual (*śeṣa*) rules (*sūtra*). Pāṇini thus formulated a set of nearly 4,000 very brief and precise rules (*sūtra*) distributed over eight chapter-books (*adhyāya*) of four quarters (*pāda*) each. The tradition focuses on *sūtras*, and by way of explaining the meaning and function of rules with examples and counter examples, explains the usage of correct words (*śabda-sādhutva*). This goal of explaining words with focus on rules may be characterized as unidirectional, from rules to usage. But since this grammar is structured in a format which not only facilitates correct rule interpretation but also considers rule-interaction, blocked-blocker relationship (*bādhya-bādhaka-bhāva*), and application, it is a multidirectional complex system. It certainly cannot be characterized as unidirectional in the sense of directionality of those who claim to be *lakṣaṇaika-cakṣuṣka* "he whose eyes are set of rules".

The *prakriyā* way of grammar has approached the usage by tracing application of rules, and thereby explaining the correct usage. This way of *prakriyā* can be called unidirectional, with its goal of reaching the *lakṣaṇa* with focus on *lakṣya*. It could also, in many ways, be called the *lakṣyaikacakṣuṣka* "he whose eyes are set on usage" way. But this could only be true of the *prakriyā* system beginning with the *Rūpāvatāra* of Dharmakīrti, reaching its peak in the *Siddhāntakaumudī* of Bhaṭṭojidīkṣita, via the *Prakriyākaumudī* of Rāmacandra, and pretty much filtering through the *Laghukaumudī* of Varadarāja. The *Siddhāntakaumudī* of Bhaṭṭojidīkṣita has, unlike the other *prakriyā* texts, a much higher goal to accomplish. The *SK*, though couched in the unidirectional mode of reaching *lakṣya* from *lakṣaṇa*, never abandons its focus on *lakṣaṇa*.

Bhaṭṭoji's focus on *prakriyā* required of him to change the order of rules of the *Aṣṭādhyāyī*. This begs some questions? Did Pāṇini, especially in view of the way he organized his *Aṣṭādhyāyī*, not envision his own system of deriving correct usage? Can we reach the *lakṣaṇa* by way of *lakṣya*, especially in view of the traditional characterization of grammar as *lakṣya-lakṣaṇe vyākaraṇam "lakṣya* and *lakṣaṇa* together form the scope of grammar"? Finally, can we extract some generalizations whereby we can formulate some general, and particular guidelines for understanding the system of derivation. The answers to these questions are in the affirmative, especially when we view the derivational history of examples in general, and workings of the *kāryakāla* view in particular.

The traditional view of *prakriyā* where bases, affixes, and operations are imagined for correct derivation are fairly well known. But the mechanism which Pāṇini may have envisioned for deriving correct

usage needs some further study, especially since the tradition does not address this issues the way we would have them addressed. This mechanism can be best developed by making generalizations based on derivational history of usage, and relating them to traditional statements which may guide us through derivations. Papers explaining the derivational processes which may best capture the general principles of derivation are invited. A comparative study of grammars cannot be avoided in so far as the evaluation of this grammar is concerned. The tradition clearly defines grammar limited to *lakṣya* and *lakṣaṇa*, or *buddhyārūḍhaśabda* "word on mind" to onset of *sphoṭa*, but also paves the way of reaching an unified theory of language, beyond grammar for a much more deeper understanding of the Sanskrit language. The central focus of presentations will be the traditional view of *prakriyā*, derived from traditional statements as they explain the general system of derivation. It is hoped that a general system of derivation will emerge out of presentations and subsequent discussions. This will greatly help the fast developing field of computation, in so far as it seeks answers to rule formulation, rule interpretation, order and application. More so, since this is where the study of grammar in the Pāṇinian tradition finds its future.

Panel: Reinterpreting Pāṇini Ways of Grammar

Derivation in Pāṇini's Grammar

H.S. ANANTHANARAYANA

The speakers of any language communicate among themselves, generally by means of units called sentences (*vākya*) which in turn are constituted of smaller constituents called words (*pada*). Nouns as well as verbs are designated under the class name *pada*. Both sentences and words are derived by Pāṇini (*c.* 500 BCE) in his famous grammar (*vyākaraṇa*) titled *Aṣṭādhyāyī*. The words of Sanskrit are put in certain syntactico-semantic relations (*kāraka*) to form sentences.

The derivation of nouns as well as verbs is achieved by Pāṇini by the morphological process called affixation (*pratyaya*). Each of them consists of a base and one or more derivational affixes and the construction itself is closed by an inflextional suffix (*vibhakti*). The base too may be either simple or complex, i.e. derived. The base in the case of a simple verbal form is termed root (*dhātu*) and in the case of a nominal form stem (*prātipadika*). The derived verbal base is achieved from nominals and verbals by suffixation of such affixes as *san*, *yan*,

niṅ, and *yak*. Similarly, the derived nominal base is obtained by such suffixes as a primary (*kṛt*), secondary (*taddhita*), or a feminine (*strī*), from a root or a nominal. The derived nominal base may even be a compound (*samāsa*). The derivational suffixes in a verbal form signal tense (*kāla*), person-number (*tiṅ*) and the class-sign (*vikaraṇa*).

All these derivational processes of verbs and nouns and the conditions under which they occur in the description of grammar by Pāṇini are discussed in detail in this paper.

Panel: Reinterpreting Pāṇini Ways of Grammar

पाणिनीयप्रक्रियाविज्ञानम्

दीक्षितपुष्पा

अनन्तो वर्तते शब्दराशिर्लौकिको, वैदिकश्च। तस्य प्रतिपत्तौ प्रतिपदपाठमनभ्युपायं मत्वा भगवता पाणिनिना सामान्यविशेषवल्लक्षणं कृतम्। सैवाष्टाध्यायी। अत्र सर्वो लौकिको, वैदिकश्च शब्दराशिर्भगवता भागद्वये विभाजितः। अजन्ताः शब्दाः, हलन्ताश्च। अजन्तानां कृतेऽन्त्यमचमाश्रित्य कार्याणि प्रोक्तानि। यथा – अतो गुणे। अतो भिस ऐस्। अतोऽम्। अतो येयः। अतो लोपः। अतो हेः, इत्यादीन्यदन्तानां कृते। आतोऽनुपसर्गे कः। आतश्चोपसर्गे। आतो युच्। आतो मनिन्-क्वनिब्-वनिपश्च। आतो लोप इटि च। आतो युक् चिण्कृतोः, इत्येतानि सूत्राण्याकारान्तानां कृते। एरच्। एरनेकाचो ऽसंयोगपूर्वस्य, इतीकारान्तानां कृते। उतश्च प्रत्ययादसंयोगपूर्वात्। उतो वृद्धिर्लुकि हलि। ओर्गुणः। ओः सुपि। इत्यादीन्युकारान्तानां कृते। अचि श्नुधातुभ्रुवां य्वोरियङुवङौ, इतीकारान्तानामुकारान्तानां च कृते। घिसंज्ञामुद्दिश्यापि सर्वं कार्यमिकारान्तानामुकारान्तानां च कृते। नदीसंज्ञामुद्दिश्य सर्वमीकारान्तानामूकारान्तानां च कृते। ऋतो ङिसर्वनामस्थानयोः। ऋदशोऽङि गुणः। ऋतश्छन्दसि। ऋतश्च। ऋतश्च संयोगादेर्गुणः। ऋद्धनोः स्ये। ऋतश्च। ऋदुशनस्पुरुदंसोनेहसां च, इत्यादीनि ऋकारान्तानां कृते। ॠत इद्धातोः। उदोष्ठ्यपूर्वस्य, इति ॠकारान्तानां कृते। सार्वधातुकार्धधातुकयोः इतीगन्तानां कृते। अचोऽञ्णिति। अचो यत् इत्यादीन्यजन्तानां कृते। इत्थं च प्रक्रियादष्ट्याजन्तशब्दराशेर्नव विभागाः कृताः सामान्येन पाणिनिना – १. अकारान्ताः, २. आकारान्ताः, ३. इकारान्ताः, ४. ईकारान्ताः, ५. उकारान्ताः, ६. ऊकारान्ताः, ७. ऋकारान्ताः, ८. ॠकारान्ताः, ९. एजन्ता इति।

किन्तु हलन्तशब्दानां कृते सामान्यं शास्त्रमन्त्यक्रमेण न प्रवर्तते। तच्च हलन्तेषूपधाक्रमेण प्रवर्तते। यथा – पोरदुपधात्। अतो ल्रान्तस्य। अतो हलादेर्लघोः। अत उपधायाः। अत एकहल्मध्ये ऽनादेशादेर्लिटि, इत्यादीनि सूत्राणि – अदुपधानां कृते सन्ति। रलो व्युपधाद्धलादेः संश्च, इति – इदुपधानाम्, उदुपधानां च कृते। उदुपधाद् भावादिकर्मणोरन्यतरस्याम्, इत्युदुपधानां कृते। ऋदुपधाच्चाक्लृपि चितेः। रीगृदुपधस्य च। उरृत्। अनुदात्तस्य चर्दुपधस्यान्यतरस्याम्, इत्येतानि सूत्राणि – ऋदुपधानां कृते सन्ति। इगुपधज्ञाप्रीकिरः कः। पुगन्तलघूपधस्य च, इत्यादीनि सूत्राणि-इगुपधानां कृते। इत्थं च हलन्तानाम् - १. अदुपधाः,

२. इदुपधाः, ३. उदुपधाः, ४. ऋदुपधाः, ५. शेषाः, इति पञ्च विभागाः कृताः। इदमेव पाणिनिशास्त्रस्य सामान्यम्। अत्र यदेकस्य भवति तत्सर्वस्य भवत्यपवादान् वर्जयित्वा।

अत एवैकस्य रामशब्दस्य सिद्धौ सत्यां न वर्तत आवश्यकता कस्यचनान्यस्यादन्तशब्दस्य सिद्धेः। अयमेव सर्वेषां लौकिकानां, वैदिकानां च शब्दानां सिद्धौ लघिष्ठोपायः। अयमेव पाणिनीयक्रमः। वस्तुतस्त्विदमेवास्ति विज्ञानमष्टाध्यायीक्रमेण धातुरूपसाधनायापि।

एकस्मिन् प्रत्यये परत, एकस्य वर्गस्यैकस्य धातोः सिद्धिर्यथा भवति, तथैव तस्य वर्गस्यान्येषां धातूनां भवति, तस्मिन् प्रत्यये। यथा – पा - पपौ, या - ययौ, ला - ललौ, वा - ववौ, मा - ममौ। पृ - पुपाव, लू - लुलाव, नू - नुनाव। धू - दुधाव। अत्र नास्ति कश्चन भेदः।

किन्तु प्रक्रियाग्रन्थेषु कौमुद्यादिषु लकाराणां – लट्, लिट्, लुट्, इत्यकारादिक्रम आश्रितः। अथ च धातूनामजन्ता हलन्ता इति क्रममनाश्रित्य – भू, एध्, बाध् इति धातुपाठक्रमानुसारेणैवैकैकस्य धातोः दश दश लकाराः साधिताः। धातुपाठे, तिङन्तप्रक्रियाया च न कृतो विचारलेशो ऽप्यस्य पाणिनेः प्रक्रियाविज्ञानस्य। अत एव तिङन्तप्रकरणं महाटवीवद् गहनं समजायत।

एकैकस्य धातोः दश दश लकारा, इति त्वविधिरेव। अजन्तधातूनन्तक्रमेण, अथ च हलन्तधातूनुपधाक्रमेण विभज्य, सर्वेषां धातूनामेकैकस्य लकारस्य सिद्धिः, इत्येव विधिः। एकैकस्य प्रत्ययस्य कृते प्रकरणेषु निबद्धानि सन्ति सूत्राण्यष्टाध्याय्याम्। यथा – कास्प्रत्ययादाममन्त्रे लिटि। अत एकहल्मध्येनादेशादेर्लिटि। व्यथो लिटि। दयतेर्दिगि लिटि। गाङ् लिटि। लिटि धातोरनभ्यासस्य। लिट्यभ्यासस्योभयेषाम्, इत्यादीनि सूत्राणि, प्रकरणानि च लिट्-प्रत्ययकृत एव सन्ति। एवमेवान्येषां प्रत्ययानां कृतेऽपि सन्ति प्रकरणानि। अतः सर्वेषां धातूनामेकैको लकारः, एकैकश्च प्रत्ययः साध्य, इत्येव पाणिनीयक्रमः, येनैकैकस्य वर्गस्यैकशब्दसाधनेन तत्सदृशः सर्वः शब्दराशिः स्वयमेव सिध्यति।

Panel: Reinterpreting Pāṇini Ways of Grammar

A Comparative Enquiry into the Linguistic Models of Pāṇini and Noam Chomsky

Brahmachari Surendra KUMAR

This paper deals with the theoretical postulates primarily, underlying the models of linguistic analysis in Pāṇinian system of grammar and the generative grammar of Noam Chomsky.

This comparative enquiry is motivated by the observation of Chomsky in the Preface of his work *Aspects of the Theory of Syntax* (1965) that Pāṇini is the first generative grammarian of the world.

Though a span of 2,500 years (approximately) intervenes between the two linguists, yet the convergence of their postulates surprises us and hence need an in-depth analysis.

Chomsky's model proposes that the grammar of language 'x' is a system of rules which must be precise, exact, predictive and recursive. This is akin to the formulation of rules or *sūtras* of the *Aṣṭādhyāyī* of Pāṇini.

According to Chomsky a grammar, in addition to its being descriptively adequate, should also be explanatorily adequate which implies that the rules of a grammar, though language-specific, should be based on theoretical postulates which should be a part of linguistic universals.

- In Chomsky's view a grammar of language 'x' analyses the competence of the language user as he, as a native speaker, has internalized the grammar of that language and has the capability to generate such sentences, which he has not generated before. As such the grammar of the language 'x' must reflect this creativity of its language users.
- Pāṇini's devices such a binary classification (Pāṇini's *suptiṅantaṁ padam* (1.4.41)), zero-suffixation (Pāṇini's *Pratyayasya lukślulupaḥ* 1.1.16)), set-system, etc. characterise the linguistic description of Chomsky also.
- The concept of Kāraka which is a unique contribution of Pāṇini in respect of intra-sentential analysis of a language has been accepted as a deep structure category by Chomsky in his Extended Standard Theory, perhaps, after the publication of the longish paper 'the Case for Case' of Charles Fillmore (1968).
- Pāṇini's treatment of time and space as physical dimensions, relates to linguistic universals as well.
- Chomsky has been modifying his postulated views after the publication of his *Aspects of the Theory of Syntax*. These modifications would require examination as to what extent these contribute to the linguistic analysis.

In this paper it is also proposed to discuss the above-mentioned points in depth, with relevant illustrations from Sanskrit and English.

Derivational System of Pāṇini's Grammar

Rama Nath SHARMA

This paper presents the system of derivation of the grammar of Pāṇini, as indicated by Patañjali's statements which also include the two interpretive conventions of *yathoddeśa* and *kāryakāla*, on the one hand, and the *parārtha* 'intended for facilitating application of other rules' view of the definitional (*saṁjñā*) and interpretive (*paribhāṣā*) rules, on the other. It will be shown how the notion of *ekavākyatā* 'single sentence-ness', as indicated by Patañjali operates in interpretation of rules placed within domains (*adhikāras*), and also placed across domains (*videśastha*), which both, in turn facilitate their application. It will also be shown how definitional (*saṁjñā*) and interpretive (*paribhāṣā*) rules activate the system of derivation, and guide strings through their full derivation.

The *Mahābhāṣya* explains that grammar is limited to 'within the systematic application of rules' which produces the understanding of correct words (*śabda*), by way of derivation (*śabdasādhutva; lakṣyalakṣaṇe vyākaraṇam*). Pāṇini's system of derivation will be explained with derivation of the sentece: *rāmaḥ odanaṁ pacati* 'Rāma cooks rice'. This proposed system of derivation will be based on Patañjali's statements and their interpretation, facilitating answers to many questions raised in modern linguistics and computation, relative to formulation, interpretation, order and application of rules.

Beyond Grammar

From Patañjali to Bhartṛhari

Dipti S. TRIPATHI

Indian grammatical tradition can be divided into three categories, namely Śāstra, Darśana and Āgama. Whereas, Śāstra is a rule-based grammar for generating infinite number of usages, Darśana is concerned with looking at the universals within the grammatical categories. It also deals with semantics. Vyākaraṇāgama, like all other

Āgamas, is the tradition of looking at the philosophy of language and grammar in a way which goes beyond the gross manifestation of Vāk. These three aspects of the Sanskrit grammar have developed side by side. Even though one can look at the three as independent aspects, elements of all the three can be found interspersed within the grammatical system.

The paper is an attempt at looking beyond the grammatical rules to bring out the elements of universal grammar in Sanskrit grammatical system. It proposes to present the underlying concepts behind grammatical categories which are applicable not only to a specific language like Sanskrit but also to any other language in general. Categories like Nāma and Ākhyāta are just two of the several examples of this. It is hoped that by looking beyond grammatical rules it would be possible to solve some of the problems facing modern linguists in the field of semantics and universal grammar.

Nāṭyaśāstra in Modern World

Convener: *Radhavallabh Tripathi*

Bharatamuni stands as a Vyāsa in the Indian theatric universe and his *Nāṭyaśāstra* (*NŚ*) has remained with us as a Saṁhitā like the *Mahābhārata*, with a systematic presentation of the conceptual frameworks as well as the theories and the practices of theatre that had evolved during a few millenniums in India even before the common era. *NŚ* has remained an *Ākaragrantha* — an authentic source book — for the whole tradition of performing and literary arts that has continued in India till today. With a pluralistic approach that has been offering scope for multiple interpretations, the *NŚ* also initiated a process of interplay between theory and practice and correspondences between the diverse streams of Indian theatre. In this way, the *NŚ* continued to be rediscovered in every age. The very discovery of the Mss. of *NŚ* and its publication in the nineteenth century have changed the scenario of the global theatre.

Parallel to the onslaught of European realistic theatre in India and the emergence of Parsi theatre following it, Rabindra Nath Tagore in Bengal and Bharatendu Harishchandra at Kāśī made pioneer attempts at recreating, regenerating and resuscitating the spirit of Indian theatre and in doing so, they revived interest in *NŚ* and established the immense potential of its system for building up a national theatre. They were followed by a number of scholars and theatre experts. As a result, some institutions like the NSD at Delhi, the Kalidasa Akademi at Ujjain or Kerala Kala Mandalam, could take initiatives for rediscovering Bharata in our times.

This led to a discourse on the question of continuity and change in traditional Indian forms of theatre. In the tradition of the *NŚ*, the regional forms of dance and drama are classified as *nṛttaprabandhas*, *nṛtyas*, *deśīrūpakas*, *geyarūpakas*, *anyarūpakas*, *saṅkīrṇarūpakas* or *uparūpakas*. In fact, they are prototypes of a variety of regional forms of theatre in this vast peninsula. Certain key concepts and conventions envisaged in the *NŚ* are universally accepted in almost all the regional theatres of India. Also, Bharatamuni was not indifferent to the regional forms of theatre. In fact, as the only ancient standard Śāstric text of an encyclopedic nature on theatre, the *NŚ* has helped in the sustenance of the regional theatric traditions not only in India, but of the theatric traditions of many other Asian countries also. On the other hand, the interaction between *NŚ* and regional theatres of India has not been a one-way affair. The regional

theatric traditions might have considerably contributed to the restructuring of the text of the *NŚ*.

The study of the *NŚ* requires acquaintance with its intricate textual problems as well as its oral traditions.

Despite the apparent discontinuity of the *NŚ*-traditions in the medieval period, the legacy of Bharata thrived in textual tradition through the enormous contributions of Kohala, Mātṛgupta, Bhoja, Abhinavagupta, Dhanañjaya-Dhanika, Rāmacandra-Guṇacandra, Jāyasenāpati, Someśvara, Hemacandra, Śāradātanaya, Sāgaranandin, Śārṅgadeva, Amṛtānanda Yogin, Viśvanātha, Vipradāsa, Sudhākalaśa, Kumbha, Puṇḍarīka Viṭṭhala, Śubhaṅkara and others; while the performers of Kūṭiyāṭṭam, Harikathā, Bhāgavatamelā or Vīthīnāṭyam, Aṅkiyānāṭa, the Līlā plays and Maṇipurīrāsa rendered it into practice.

In this background, panel on the *Nāṭyaśāstra in Modern World* is being organised during the 15th World Sanskrit Conference. The discussions in the panel will cover the following areas —

(i) Sanskrit theatre in regional languages of India and South-East Asia.

(ii) Concept of region and regional theatres in *NŚ*.

(iii) Regional forms of theatre as defined in the post-*NŚ* tradition.

(iv) *NŚ* and modern Indian drama.

(v) *NŚ* and modern Indian cinema.

(vi) Sanskrit classics on modern stage.

(vii) *NŚ* and modern drama and theatre.

Panel: Nāṭyaśāstra in Modern World

Artaud's Poetics or Nāṭyaśāstra and Postmodern Theatre

Lyne BANSAT-BOUDON

Many are those who view the French poet Antonin Artaud (1896-1948) as the twentieth century's most radical influence on the Western stage.

In 1931, Artaud attended a performance of the Balinese theatre. It was, for Artaud, an aesthetic shock, from which proceeded all his reflecion on theatre, as developed in *Le Théâtre etson double* (*The Theatre and its Double*), published in 1938.

The goal of this paper is to examine how the dramatic principles that Artaud has derived from the Balinese theatre correspond to the strictures of the Indian dramatic theory, as laid down in the *Nāṭyaśāstra* which is even more remarkable inasmuch as Artaud knew little or nothing about Indian dramatic theory — unless it was through the intermediary of his friend Rene Daumal. Whatever may be the historical relation of the Balinese to the Indian theatre, it is indubitable that they share the same principles, codes, and the same ideas of what makes for good theatre. Conceived as *total art*, theatre participates in and derives from a tradition which privileges a relaxed sense of time, an extreme artificiality of convention, and reserves a crucial place for the techniques of acting.

I shall show then what has been the posterity of Artaud's aesthetics on the postmodern stage.

Panel: Nāṭyaśāstra in Modern World

Recovering Kohala

The Expansion of the Performing Arts Discourse

Mandakranta BOSE

Seminal as Bharatamuni's *Nāṭyaśāstra* is to the scholarly discourse of the performing arts in India, it nevertheless leaves areas of the tradition untouched, for Bharata states that "what remains to be described" would be covered by Kohala (*Nāṭyaśāstra*, 37. 18). Kohala's work is thus of primary importance in filling out our knowledge of the performing arts tradition of India. Unfortunately, none of his works is extant, although at least six have been cited by later authors. My current project is to recover his work from the excerpts given in Sanskrit treatises on dance, drama and music; two major sources being Abhinavagupta's commentary on the *Nāṭyaśāstra* and Kallinātha's on *Saṅgitaratnākara*. On the basis of the material I have gathered so far, the present paper will demonstrate that his works describe performance forms that were outside the purview of Bharata but formed a substantial part of contemporary culture, especially the regionally centred performance forms, thus rendering a clearer view of forms so far known only by name. It will also be shown that Kohala's focus was on style and technique rather than philosophical concepts, such as *rasa* and *bhāva*, and in particular on *āṅgikābhinaya*. The recovery

and reconstruction of Kohala's work will therefore open up an entirely new area of India's cultural history and trace the present-day performing arts more precisely and fully to their heritage than has been feasible so far.

Panel: Nāṭyaśāstra in Modern World

Indian Theatre

From Bharata's Nāṭyaśāstra to Modern Kolkata Theatre

Rita CHATTOPADHYAY

The *Nāṭyaśāstra* (hereafter *NŚ*), ascribed to Bharata or Bharatamuni, is the earliest extant work (about 100-200 BCE) on Indian dramaturgy and the most important and elaborate work covering almost every aspect of theatre. All aspects of Indian theatre, directly or indirectly, have been influenced by it.

Bharata has talked about four aspects of acting, viz. *vācika, āṅgika, āhārya* and *svattika.* The *Nāṭyaśāstra* speaks about theatres having three kinds of music — vocal, instrumental and dance — and speaks elaborately about slow music during sad scenes, different kinds of music during happy scenes, different types of romantic scenes, tragic scenes, etc. It discusses movements of the limbs (*aṅgāhāras*), postures (*karaṇa*), gestures (*recakas*), actions of the hands, heads, gait (*cāri*) movements; delineates eight *rasas* and many *bhāvas*, elucidates on 10 types of dramas (*rūpaka*); it even elaborates on stage décor and various aspects of the audience. I would like to look at the conspicuous presence of these aspects in modern Indian theatre, even if unconsciously incorporated by the theatre personalities.

In Kolkata we find commercial, semi-commercial and non-commercial theatres (called 'group' theatres). I would like to do some case studies (after selecting a particular category) on each aspect of the theatre like the theme, actors, actresses, musicians, music, background, etc. and talk about Bharata's influence on them. In particular, I'll give examples of successful plays/group theatres. I'll compare between modern auditoriums (Academy of Fine Arts, *Madhusudan Mancha*) and theatres as described in the *Nāṭyaśāstra.* I'll also talk about stage décor, techniques, themes, etc. as written in the *Nāṭyaśāstra* and found today.

This paper aims at finding out the similarities and dissimilarities between contemporary theatre of Kolkata and the theatre practices as described by Bharata.

Panel: Nāṭyaśāstra in Modern World

Hastābhinaya

In Forming the Script of Indian Dramatic Tradition(s)

Elisa GANSER

The use of an elaborate code of gestures that accompanies the rendering of a dramatic text represents one of the salient features of almost every tradition of performance in India. Especially, the representation through the gestures made by the hands (*hastābhinaya*) appears to have kept a particularly close relationship to the written text since its first record in the *Nāṭyaśāstra* of Bharata, assuming in medieval times the form of an almost independent sign language, as it can be witnessed today in the highly conventional and sophisticated staging of Sanskrit drama in the tradition of Kuṭiyāṭṭam. Commentators on individual plays are generally silent about the application of hand gestures to the staging of specific lines of the script, since this was probably a prerogative of the actor or of the theatre director rather than of the poet or of the theoretician. It is hence difficult to follow the developments of the representation through hand gestures as applied to the known dramatic works. Due to this difficulty, someone might even argue that the later use of hand gestures in accordance with the analytical categories proper to verbal language — including verbal affixes, case endings, indications of number, person, gender, etc. has to be considered as a southern innovation specific to Kuṭiyāṭṭam. However, treatises on dramatic theory belonging to different geographical areas demonstrate that the establishment of an efficient code of hand gestures, applicable to dramatic texts through general rules and concrete examples, was a major concern within the acting protocol. The aim of this paper is to investigate the theoretical developments of the code of hand gestures while applied to the staging of specific samples of Sanskrit plays, as attested in two medieval commentaries: the *Abhinavabhāratī* of Abhinavagupta (eleventh century) and the *Kalānidhi* of Kallinātha (*c.* 1450).

Recitation and Performance
A Case Study of the Kavalam Narayan Panikkar's Production of Avimārakam

Sangeeta GUNDECHA

The ritualistic coming together of the movements of hands and the enunciation in the Vedic chanting contain within itself the seeds of theatre. Theatre directors like Habib Tanveer and Kavalam Narayan Panikkar believe, in theory and in practice, that the theatre, at least, in India has its origins in the Vedic rituals. Similar is the assertion of the Chakyars of Kerala when they say, *kuṭṭa piḍaccha oṭṭa kuṭṭai* which means: when the Vedic chantings went wrong, it became the source of enunciation of Kuṭiyāṭṭam. After seeing and studying a bit of south-east and east theatrical practices, I feel that one could see the connection between them (particularly in their *vācika*) and the Vedic chanting. Such links can also be traced between the *mārgī* music traditions of India and the Vedic chanting. In other words, Vedic chanting has remained a living source of many performing arts in our part of the world. Perhaps it was through such a link that the performing arts of East and South-East Asia were connected to each other, a certain continuum could be seen in such traditions which could make the understanding of each other much easier and, in fact, deeper.

I did an in-depth study of the enactment of *maṅgalācaraṇa* of Bhāsa's *Avimārakam* produced by Sopanam, Thiruvananthapuram (Kerala) and directed by one of the great contemporary theatre directors Kavalam Narayan Panikkar and I tried to see the links of its form to the act of Vedic chanting. I could go into the inner structure of the rendering of the aforementioned *maṅgalācaraṇa* and could see that the musical division of the words and phrases of *maṅgalācaraṇa* that Panikkar does is almost parallel to certain forms of the Vedic chanting. I have also tried to link this form to the traditional *mārgī* musical form of Dhrupad. I can say with some confidence that the inner structure of the Panikkar's production of *Avimārakam* is what Bharata Muni envisaged in *Nāṭyaśāstra*: musical. It is a music with its roots in the Vedic chanting.

I have explored such relationships in my paper.

Nāṭyaśāstra and Traditional Theaters of South India

G.S. HEGDE

If a savant of performing arts reads Sanskrit dramas and dramaturgical treatises like *Nāṭyaśāstra* of Bharata, *Abhinayadarpaṇa* of Nandikeśvara *Nṛttaratnāvalī* of Jayasenāpati and others, he can relish some types of dance-dramas and the teaching methods of those arts. In the same way if he observes the dance-dramas of south India like Kūṭiyāṭṭam, of Kerala, Yakṣagāna of Karnataka, Bhāgavatamela of Andhra Pradesh, and Tamil Nadu, he can see the impact of the techniques which are depicted in Sanskrit drama and dramaturgy like *Prāveśikīdhruva* (entrance song), holding the curtain, hand gestures, sitting and standing postures and so on. In the *Abhijñānaśākuntalam* there is a scene in the IV act, i.e. entrance of two friends with plucking the flowers. They gesticulate plucking of the flowers with appropriate hand gestures. One can relish this type of gesticulation in dance-dramas also. In *Vikramorvaśīyaṁ* (in the Vth act) Vikrama chants a *śloka* which gives the features of Nārada, before entering the stage. According to the *Nāṭyadarpaṇa* it is *Prāveśikīdhruva*. The same convention can be seen in the dance-dramas by the name of Praveśapada in Yakṣagāna, Praveśadaru in Bhāgavatamela, etc. These two are only examples to show how the techniques as described in Sanskrit texts on *nāṭya* are practiced in regional dance-dramas. One can read the methods of making the hand gestures to exhibit different objects, birds and animals in *Bharatārṇava* and in *Bharataśāstra*. The same methodology is followed by the artistes of dance dramas. This paper focuses on two aspects. One is the theoretical aspect which comprises the study of Sanskrit dramaturgy and the staging techniques which are decribed in treatises like the *Nāṭyaśāstra*, *Abhinayadarpaṇa*, etc.

Another is the visual part, that is the observation of the dance-dramas of south India, like Kūṭiyāṭṭam of Kerala, *Yakṣagāna* of Karnataka, Kucipuḍi Yakṣagāna of Andhra Pradesh, which are performed at different places in these states as provincial theatres.

Panel: Nāṭyaśāstra in Modern World

The Nāṭyaśāstra and its Heritage
Some Examples from the Visual and Performing Arts

Thomas KINTAERT

The study of the *Nāṭyaśāstra* is capable of throwing new light on present-day expressions of art that ultimately stem from the same traditions to which the work bears witness. Two examples of this will be provided, i.e. the use of primary colours and polyrhythms.

Conversely, research on elements of the *Nāṭyaśāstra*'s (especially physical) legacy might eventually add to our understanding of some textual passages, notwithstanding the changes that have taken place since their composition. This aspect will be dealt with by focusing on two musical instruments.

The presentation will be supplemented by visual and audio material.

Panel: Nāṭyaśāstra in Modern World

The Concept of Vṛttis in the Nāṭyaśāstra

Natalia LIDOVA

According to the *Nāṭyaśāstra*, drama should be enacted with the help of the devices, named *vṛttis*. As many other categories of the ancient Indian drama theory, the term *vṛtti* has no precise equivalent in the European languages, but it is most often interpreted as the manner or style of the performance. To all appearances, the *vṛttis* originated at a very early stage in the formation of the *Nāṭyaśāstra* system of categories. Oblique confirmation of this point can be found in the legend on the origin of *nāṭya* (Ch. I). According to it, the new knowledge of the Fifth Veda, created by Brahmā at the watershed between the Kṛta and Tretā Yugas in order to improve morals and rescue the degrading world, was put in practice (*prayoga*) by the Sage Bharata. He recurred for that to the three primary *vṛttis* — Bhāratī, Sāttvatī and Ārabhaṭī, to which God Śiva eventually added the fourth one, Kaiśikī.

In this paper I attempt to reconstruct the earliest formative stage of the *vṛttis*, analyzing it within the concept of cyclic time, which I consider to be a crucial key for the interpretation of the *Nāṭyaśāstra*

Special Panels

mythological complex. According to the legend about the origin of *vṛttis* (Ch. XXII), they emerged long before *nāṭya*. In times immemorial, none other than Brahmā, the supreme god, established the *vṛttis* in four Vedas as the universal pillars of Being and the basic divine activities. At the time of another Creation, when the universe was reborn after a long period of non-existence (*mahāpralaya*), Viṣṇu, in Brahmā's presence and with his assistance, recreated them anew. Initially he needed the *vṛttis* for practical reason (to vanquish two demons — Madhu and Kaiṭabha), but eventually they became the basis of his Divine game, that being equal to the Creation, resulted in restraining chaos and reviving the cosmic creative powers.

As for the worldly *vṛttis*, that came to be practised in the earthly theatre right from the inception of Bharata's system, they had to be created anew for a third time by wise brāhmaṇas on the base of the scenic idioms, gestures and other devices known as *abhinaya*. They virtually imitated divine activities performed by Brahmā and Viṣṇu, the same way the earthly theatre could re-enact and imitate the divine game of the gods. It is noteworthy that the bearers of the tradition were well aware of the sublime ontological status of the *vṛttis*. Therefore, the authors of the *Nāṭyaśāstra* referred to them as the mothers (*mātṛkā*) of the *nāṭya*, regarding them as the basis of the poetic composition (*kāvyabandhāśraya*) and the principal criterion for the systematization of the 10 canonical types of Sanskrit drama. However, this concept of *vṛttis*, just as the sacral hierarchy underlying it, lost much of its topicality already during the formative period of the *Nāṭyaśāstra*. As in the other similar instances, this led the theoretical system of the treaty to outer redundancy, and made the *vṛttis* an analogue of the *abhinaya*, thus allowing the later theorists to regard them as mere manners or styles of acting.

Panel: Nāṭyaśāstra in Modern World

Hasta-mudrā

Karmakāṇḍa vis-à-vis Nāṭyaśāstra

Harekrushna MISHRA

It is quite interesting for non-Indian and non-Hindu people to see different activities of *paṇḍits* performing the Vedic rituals. Unfortunately new generation is also becoming puzzled with those activities. Sometimes this activity treated as unnecessary and time

killing and to some others these things are just a Brāhmanic jargon to mesmerise or to cheat the clients. Such critics may be fond of classical traditions of Indian performing arts. In dances they are able to understand those hand postures as a unique and necessary aspect to present the same act.

This paper aims at comparing the hand postures used in classical traditions of Indian performing arts with the hand postures used in different Vedic rituals, particularly in day-to-day rites of Hindu brāhmaṇas.

Before chanting the famous Gāyatrī Mantra the priests should do some pre-preparation with 24 hand postures of different kinds such as:

sumukham samputam caiva vitatam viśrutam tathā ।
dvimukham trimukahm caiva catus pañcamukham tathā ।।
ṣaṇmukhamdhomukham caiva vyāpakañjalikam tathā ।
pakaṭam yamapāśam ca grathitaḥ conmukhonmukham ।।
prālambam muṣṭikam caiva matsyaḥ kūrmo varāhakam ।
siṁhākrāntam mahākrāntam mudgaram pallavam tathā ।।
etā mudrāscaturviṁśajjapādau parikīrtitāḥ

— *Nityakarma Pūjāprakāśa*, p. 70

Here in this paper elaboration of these terms and figures will be made. There are eight more postures to be performed after the completion of Gāyatrī *jāpa* such as

surabhir jñānavairāgye yoni paṅkhotha paṅkajam ।
liṅganirvāṇamudrāśca japānte-aṣṭau pradarśayet ।।

There are also provisions for *tarpaṇa* or giving water oblations to the gods as well as to the ancestors. One can also find some hand postures and systematic procedures. In this way there are hundreds of occasions where utility of hand postures are felt necessary by the Vedic *paṇḍit*s. In most of the cases the sense behind the postures has been cleared by the term and purpose of the rituals but in many cases this becomes obscure and symbolic in nature. However, this paper shall take initiative to trace the logic behind the same act and shall draw a line of comparison to the postures used in dance and their purpose.

Panel: Nāṭyaśāstra in Modern World

Nāṭya vs. Greek Tragedy

Klara Gönc MOAČANIN

After a short overview of different theories dealing with the supposed influence of different kinds of the ancient Greek theatrical forms on Indian *nāṭya*, I shall concentrate on the views concerned with the connections between Greek tragedy and *nāṭya*. In my opinion, Greek tragedy could never have influenced classical Indian theatre, and I shall try to substantiate my view with different examples connected with these two theatrical forms. The question of performance is of key importance. Performance characteristics are directly connected with the structure of the dramatic text. Equally so, the material possibilities of the performing art influence the shape of the dramatic text. A comparison of the components of the performance of the Greek tragedy with those of the Indian *nāṭya* show some interesting structural and semantic analogies, however they do not support the conclusion that *nāṭya* borrowed from Greek tragedy. The text was of primary importance in both theatrical traditions — it was of high artistic quality and was based on earlier literary works, especially on epic literature. However, the text in each of these theatrical traditions was structured differently, as were their relationships with verse and prose. There are many differences in these two theatrical forms despite some similarities, and the main subject of my paper will be to point out these differences.

Panel: Nāṭyaśāstra in Modern World

Neuroaesthetics

Rasa Theory and Neural Mechanism

Sreenath NAIR

Neuroaesthetics is a theory explaining the neural mechanism of aesthetic experience. It explains a set of neurobiological principles forming the very nature of human perception and its multiple modes of emotional experiences relating to external stimuli that evoke a specific functional reaction. Perception and its subsequent psychophysical reactions are neural functions of sensory phenomenon caused by genetically mediated neural mechanisms of the brain. Recent

studies in neuroscience offer empirically tested insights that are directly relevant to many of the concerns of theatre and performance studies including performativity, audience reception, meaning-making, identity formation, the construction of culture and process of historical change. Based on much of what we learned about the brain, creativity and imagination are neural mechanisms affecting the mimetic representations in a performance. In short, the physical world of a performance is an aesthetically rearranged cultural schema of mimetic patterns; and what is aesthetically pleasing in a performance has a strong biological base. In this paper, I intend to explain the neural foundation for aesthetic experience exploring principles of neural mechanism against performance principles found in the *Nāṭyaśāstra*, mainly of the *rasa*. The aesthetic theory of *rasa* elucidates the structural components and functional mechanism of aesthetic experience in theatre, emphasising the role of the body and imagination in aesthetic experience. I argue in this paper that the *rasa* is aesthetic experience embodied and its structural elements and functional principles seem closer to the principles of neural mechanism explaining emotion, perception and imagination. The stylized and non-illusionary performance principles outlined in the *Nāṭyaśāstra* are strictly based on universal empirical principles of human anatomy and facial prototypes of emotions (*rasa*) that 'can powerfully activate the same neural mechanisms that would be activated by the [real] objects' (Ramachandran & Hirstein 1999: 17). Based on this evidence, I argue that the *Nāṭyaśāstra* model of acting and actor-training can activate the limbic system powerfully using imagination as a mode of communication. This interface between the *Nāṭyaśāstra* and neuroscience may also prove useful to understand the contemporary relevance of the principles of the *Nāṭyaśāstra* in a larger context.

Syntax of Dance Movements

Sonal NIMBKAR and *Navjyoti* SINGH

In this paper we will try to understand *nṛtta, nṛtya* and *nāṭya* through the movements of *manas*.

Dance movement is not just an external body movement but an internal one too. It is both, a physical and a mental phenomenon. Both these phenomena are different in nature. Mental phenomenon like thoughts are sequential in nature, as it is in time and physical phenomenon like movement is in both, time and space. If thoughts are to be put before the world, then it needs body which utilizes space.

How is it that which is in the mind (thought), is put in space using body? The link between the two, mind and body is *manas. Manas* connects mental and physical phenomena. It helps us to understand the internal body which plays a major role in dance. It is with and through the body that a dancer dances. *Manas* resides and moves within the internal body. Hence tracing the movement of *manas* is essential for the construction of an accurate grammar of dance. It resolves the mind/body problem.

We take a model of human as per Vaiśeṣika theory to interpret dance movement. According to this theory human being is made up of three basic elements, *ātman* (self), *manas* (mind) and *śarīra* (body). *Ātman* with the help of *manas* makes an effort/*ceṣṭā* on the joints of the body to create dance. *Manas* is the link between *ātman* and *śarīra*. When we do a movement, *manas* goes to millions of places in the body, so if we take the gross movements of the *manas* moving in the body we can know that movement. Thus, understanding the movement of *manas* will help us to understand the grammar of movement. Further, we will apply this understanding of *manas* in *nṛtta, nṛtya* and *nāṭya*, which will help us to understand the subtle differences in each of them accurately.

We are making an attempt to model the motion of *manas* in 4 tiers. (A) Model of the body; (B) Model of motion of *manas*: (C) Model of summary of the motion of *manas* (internal body sensation of affordance), and ; (D) Model of *bhāvas*. We are making syntax of the movement which integrates physical as well as mental aspect of movement.

Some Significant Reading Variants of the Rasa and Bhāva Chapters of Nāṭyaśāstra

as Recorded in a Few Unutilized Newārī Manuscripts of the Text

Anvita SHARMA

The problem of understanding the textual tradition of the *Nāṭyaśāstra* and to determine its nature has been taken up not only by modern scholars but by a few ancient *ācārya*s also. Abhinavaguptapāda refers to his predecessor who had the view that some of the portions of the *Nāṭyaśāstra* have been composed by his disciples also. Likewise Abhinavaguptapāda refers to the readings different from those which he has recognized in *Nāṭyaśāstra*. In the post-Abhinava times also, there are certain references to this problem here and there. Hence, the question of preparing the critical edition of *Nāṭyaśāstra* has been an object of attention for the modern scholars of Nāṭyaśāstric texts. Yet, as long as the entire manuscript material available so far has not been examined together with all published standard editions of the text, this objective cannot be perfectly realized. I have been fortunate enough to work on the pilot project first sponsored by the Kalidasa Akademi, Ujjain (India) and now undertaken by Indira Gandhi National Centre for the Arts, Eastern Regional Centre, Varanasi, which have very kindly made me available a few unutilized Newārī manuscripts of *Nāṭyaśāstra* outsourced by them from Nepal with the courtesy of Darbar Library, Kathmandu. While working on the chapters on *rasa* and *bhāva* (6^{th} and 7^{th}), I have come across a few very important variants of the text which may throw a flood of light on the text tradition as well as its nature. The present paper attempts to discuss a few of these reading variants.

Bharata's Nāṭyaśāstra and Traditional Indian Theatre

Issue of the Identity of Indian Theatre and the Impact of Nāṭyaśāstric Tradition on Contemporary Theatre

Kamlesh Datta TRIPATHI

Sanskrit theatre has emerged to occupy the central place in contemporary theatre movement in India in recent decades. Growing interest of the scholars and theatremen in the performance of Sanskrit plays and the inspiration received by the contemporary theatre directors from the traditional theatre forms spread all over the country is clearly discernible in many of the contemporary play-productions in India. The search for the identity of Indian theatre which started in the sixth decade of the twentieth century culminated in a serious enquiry into traditional theatre forms of the country as well as the classical Sanskrit theatre.

The publication of Bharata's *Nāṭyaśāstra* complete with the Abhinavabharati in Baroda in 1961 coincides with a fresh interest of theatremen and artistes not only in *Nāṭyaśāstra* itself but also in Kuṭiyāṭṭam and numerous forms of traditional folk theatre scattered throughout India.

It is interesting to note how the scholars at the end of the nineteenth century and first half of the twentieth century were groping into the dark for understanding the origin of the Indian drama and theatre. Thanks to the efforts of Maria C. Bryski and Prof. F.B.J. Kuiper as well as other Indian scholars who resolved this question and now it is evident that the most plausible source of the Indian theatre is the Vedic tradition itself which has assimilated the other streams of tradition into it as well. It is remarkable that *Nāṭyaśāstra* offers this view in its 'Myth of Origin of Nāṭyaveda'. Moreover, *Nāṭyaśāstra* remains not only a unique encyclopedic compendium of the ancient Indian theatre, it also covers a wide range of artistic subjects such as music, dance, aesthetics, architecture and draws from disciplines as diverse as philosophy, psychology, myth, ritual, grammar, phonetics and geography.

Abhijñānaśākuntala on Modern Stage

Radhavallabh TRIPATHI

Publication of the text of *Abhijñānaśākuntala* with English translation by Sir William Jones in CE 1786, was an epoch-making event. It created a worldwide interest in the Indian classics and helped to usher in an era of renaissance in India also. This also led to the introduction of Kālidāsa on modern Indian stage. Initially, some Parsi theatre companies attempted *Śākuntala*. These attempts became deplorable to the extent that seeing one such performance, Bhāratendu the most outstanding poet, author and dramatist of his times in northern India, was so irritated that he got up with some of his colleagues and walked away, saying — now this is completely unbearable! They are killing Kālidāsa!'

Prithvi Theatres, one of the most dynamic repertoires of twentieth century, made its debut by performing *Abhijñānaśākuntala* in 1944. Through this performance, Prithviraj Kapoor wanted to align his theatre with Indian ethos and value system. A realistic touch was given to the presentation by creating scenes of royal court through wooden columns and painted walls and royal seat, and in the scene of hermitage trees shown through cut-outs of plywood. The play was presented in the style of Parsi theatre with certain improvisations and innovative designs. By using different spotlights, Kaṇva was shown witnessing the love scene between Duṣyanta and Śakuntalā. Balwant Gargi, a theatre critic, remarks that the spirit of Kālidāsa was absent from the performance. There were about 250 shows, which was rather discouraging, considering that many of the popular plays by Prithviraj were performed more than 2000 times each.

One of the most remarkable performances of *Abhijñānaśākuntala* was directed by Adya Rangacharya (R.V. Jagirdar), an eminent Kannada playwright and himself a scholar of Sanskrit drama and *Nāṭyaśāstra*. It was an attempt to give a faithful representation of the original play in Sanskrit with emphasis on *vācika* and correct recitation. Except for some fascinating musical notes in the background given by B.V. Karanth, the performance lacked in perception and insight.

The emphasis shifted to creating a physical stage as per the prescriptions of the *Nāṭyaśāstra* when Vijaya Mehta presented the Marathi translation of *Śākuntala*. The following stage designs from

the *Nāṭyaśāstra* were adopted by her (i) Mattavāraṇī, (ii) Kuṭapa and Vedī for seating the musicians, (iii) division between *raṅgapīṭha* and *raṅgaśīrṣa*, and to a certain extent, (iv) the *kakṣyāvibhāga* or imaginary zonal divisions.

However, with the arrival of Kavalam Panikkar's version of Kālidāsa's *magnum opus*, the whole scenario became vibrant with new potential. Subsequently, Panikkar himself replaced the robust and forceful voices of protest and challenge by the people or the *prajā*, a mark of his first presentation, by more subtle readings of the sub-text as understood by him, creating some brilliant stage effects by a very imaginative use of *raṅgapaṭī*s and forms of traditional theatres of Kerala in some of the scenes. Meanwhile, Sanakya Ebotombi presented a delicate and delightful version of *Śākuntala* in the Maṇipurī style.

The paper investigates viability of Sanskrit theatre for modern stage by making an analysis of the performances of Kālidāsa's play by some of the modern Bharatas.

Special Panel

New Perspectives on Scientific Literature in Sanskrit

Conveners: *P.C. Muraleemadhavan* & *K. Ramasubramanian*

Till the early decades of the last century, the scholars interested in the scientific literature in Sanskrit held either of the two extreme views — when one group aggressively advocated the antiquity and divine origin of the Indian scientific knowledge, the other group strongly believed that ancient Indians totally lacked any awareness in the field of material and pure sciences. Now things have changed, thanks to the pioneering efforts of great scholars. Scholars all over the world have widely accepted the significant contribution made by ancient Indians to the fields of Mathematics, Astronomy and Architecture. Āyurveda has been accepted as a safe holistic medical system the efficacy of which is well-proven in preventive as well as curative medication.

Many important works on Indian mathematics and astronomy have been unearthed and edited. But still miles and miles are to be covered. A thorough analytical study of many of these works like the *Yuktbhāṣā*, are still a desideratum.

But rays of hope are emanating from different corners. Young scientists and technologists of the country are showing genuine and keen interest to learn Sanskrit and to access the primary sources. Scholars all over the glob are strenuously investigating as to ascertain whether there are solid evidences to prove that Calculus migrated from Kerala to Eupope.

There is an equally significant contribution made by ancient and medieval India to the related knowledge systems like Linguistics, Philosophy, etc. In order to yield desired optimum result in the investigation, interdisciplinary approach and the perspectivisation of ideas is very much essential. The explosion of information technology has brought in new vigour in the exploration of scientific literature in Sanskrit. A combined effort to correlate the new perspectives in this regard will definitely exercise a valuable impulse to the said investigation. And that is exactly what is aimed by this humble endeavour of ours.

The Mathematical Notion of Infinite Series in Old Sanskrit Books

Prof. V. KANNAN

The inadequacy of the system of rational numbers and the need for a bigger number system has been felt for thousands of years. In modern mathematics we are familiar with various equivalent ways of constructing real numbers from rational numbers. Great mathematicians like Dedekind, Cantor, Cauchy, Lagrange, have contributed to this study. But, different from all their methods, the Śulba Sūtra literature provides yet another way. We may term it as "unit fraction series approach". The infinite series mentioned in these ancient books are special kinds of series of unit fractions, not pursued later, probably. We find that this approach is both natural and simple. Bodhāyana, Āpastamba, the commentator Rāma, and many others of the ancient lore, seem to be conversant with the idea behind the infinite series, when they provide a special kind of rational approximation to irrational numbers. Their treatment is more systematic than what has been thought by historians. In order to illustrate this, the presentation will touch upon the following topics:

- Unit fractions in some ancient civilisations.
- Is every number a sum of unit **fractions? distinct?**
- An open problem of Paul Erdos.
- Three examples of greedy algorithm.
- Four Sanskrit passages pertaining to different periods.
- Three scholars' opinions on Bodhāyana's passage.
- Consistency in the way of describing rational approximations.
- An ancient theorem recast in modern terminology.
- Some related views of historians.
- Comparison of Śulbasūtra approach with theory of continued fractions.
- Infinite series in medieval Sanskrit works.
- Two more Sanskrit passages of later days.

New Perspective on Vāstuvidyā from Vedic Literature

Balagopal T.S. PRABHU

Vāstuvidyā, the traditional knowledge base on building construction belongs to the Śāstra treatises of the twelfth to sixteenth century CE. *Mānasāra Śilpaśāstra* and *Mayamata* are the earliest texts and *Manuṣyalayacandrikā* and *Śilparatna* are the last among them. These treatises incorporate prescriptions both on residential and temple architecture in an abstract form.

Classical literature makes frequent mention of the grand edifices built in the past. Vāstuvidyā is listed as one of the 64 arts expected to be mastered by the wise. Eighteen grand masters of Vāstuvidyā are mentioned in *Matsya Purāṇa*; building activities are detailed in Āgamic texts and the varoius systems of building are given in the *Arthaśāstra*. Here again the emphasis is on prescription — *prayoga*.

The enquiry for the theory (*siddhānta*) and concept (*darśana*) of Vāstuvidyā has to be directed to the Vedic literature. This *sūktas* of Vedas, the *sūtras* of Kalpas and the *praśnas* of the Upaniṣads provide very valuable information on the geneses and evalution of the built form. The cave paintings, the sculptural works and the rural crafts are to be explored the basics of *śilpī* tradition. This present paper is devoted to the search of the development of Vāstuvidyā in the Vedic literature.

In this paper the Vedas are viewed as the compendium of information on construction in the ancient times. Some situations are highlighted which show the genesis and evolution of form, description, systems of measurements and important geometrical atributes of buildings. The descriptions of buildings in the Vedic literature are related to the later forms of temples, theatres, etc. The study of examples in the Vedic literature is correlated with extant monuments.

Bhagavad-Gītā and Modern Science

T.I. RADHAKRISHNAN

In 1948-49, at the Princeton University, Dr. Einstein makes the following comment to B.M. Gupta, "I have made the *Gītā* as the main source of my inspiration and guidance for the purpose of scientific investigation and formulation of my theories".

In 1945, Julius Robert Oppenheimer, after experimentally exploding the atom bomb sang the verse —

divi sūrya-sahasrasya bhaved yugapad utthitā |
yadu bhāḥ sadṛśī sā syād bhāsas tasya mah 'ātmanaḥ | |
— *Bhagavad-Gītā*, XI.12

> If a thousand suns were to appear in the horizon simultaneously, the resultant brilliance might be comparable to the brilliance of that cosmic form of the magnificent one.
> — *The Gospel of Śrī Kṛṣṇa*, Swami Gabhirananda

Daśāvatāra Principle and Theory of Evolution

Lord Kṛṣṇa is a *pūrṇa avatāra. Daśāvatāra* principle is nothing but the theory of evolution put forward by Charles Darwin.

Lord Kṛṣṇa as a Yogī

Yoga is the only science that stimulates the body, mind and soul. Simultaneously, the *Gītā* is the text of Yoga; that is why Veda Vyāsa has named each and every chapter as Yoga.

Meditation and Modern Science

Mediation is described in the *Gītā* in the chapter Dhyāna-Yoga. Modern science gives the benefits of meditation as follows:

1. HEALTHWISE
   - (a) Reduces pain
   - (b) Helps to combat eating disorders
   - (c) Improves psoriasis
   - (d) Reduces depression
   - (e) Helps to control substance abuse
   - (f) Slows down cellular aging

2. BRAIN FUNCTIONS

(a) Improves concentration
(b) Sustains attention
(c) Speeds thought process
(d) Improves working memory

3. EMOTIONAL

(a) Reduces anxiety
(b) Improves impulse control
(c) Helps combat stress
(d) Reduces emotional reactivity

4. BEHAVIOURAL

(a) Promotes acts of empathy
(b) Increases compassionate behaviour
(c) Fosters altruistic love

Prāṇāyāma in Gītā

Prāṇāyāma is mentioned in Chapter IV, *śloka* 29. According to modern science *prāṇāyāma* stimulates Vagus Nerve and thereby improves immunity, reduces depression and is a remedy for intractable epilepsy.

Kṛṣṇa as Brahman

Brahman is — *ananta-śakti khacitam brahma sarveśvaram* — meaning immeasurable energy in unmanifested form. This is the Quantum Theory of today.

Theory of Conversation and Viśvarūpa

Here energy is transformed into various forms.

Atomic Theory and Triguṇa

Atom is made up of protons, neutrons and electrons. Proton is positively charged, neutron is neutrally charged and electron is negatively charged. *Sattva* is neutron, *rajas* is proton and *tamas* is electron.

Māyā Theory and Theory of Relativity

In the *Gītā*, Chapter VII, *śloka* 5 except *ātman*, everything is relative in Vedānta. In the theory of relativity everything is relative except the basic energy.

Origin of Universe in the Gītā and Big Bang Thoery

In the *Gītā*, Chapter VIII, *śloka* 8.

Rebirth Theory

Chapter IV, *śloka* 5 Rebirth Theory is now a scientifically accepted principle.

Thoery of Chaos

According to the 'theory of chaos' there is an order in everything in the universe. In the order there is a disorder. In the disorder there is an order. — *Gītā*, Chapter IV, *śloka* 18

Kṛṣṇa as a Psychologist

He was treating depressed Arjuna. Perhaps he is the greatest psychologist ever known!

Management Science in the Gītā

Proper management is to get things done through others. It is only through direction, coordination, motivation and leadership. One can lead others to accomplishment. This is what exactly Kṛṣṇa did!

Health Science in the Gītā

There is mention of *prāṇāyāma*, mediation and nutritious food.

Laws of Motion

Karma and *karmaphala* is an example.

Nāmopathy

Nāmopathy is chanting the name of the Lord.

> *yajñānāṁ japa-yajño 'smi sthāvarāṇāṁ himālayaḥ* |
> — *Bhagavad-Gītā*, X.25

Out of all the *yajñas japa-yajña* is the greatest.

Advaita: The Science of Sciences

The following theories supports this:

1. Atomic Theory
2. Bell's Theorem
3. Theory of Evolution
4. Genetics
5. Theory of Chaos
6. Mathematical formula
7. Origin of Universe
8. Quantum Theory

The Vākya Method of Computing the Planetary Longitudes

K. RAMASUBRAMANIAN & Dinesh Mohan JOSHI

There are two discernible procedures for the computation of true longitudes of the planets (*sphuṭagraha*) as outlined in the Indian astronomical works. One, the well-known *siddhānta* method, and two, the *vākya* method. In the former, we essentially make use of the 'mean' motions of the planets, and take recourse to the route: *ahargaṇa* — Mean longitude as true longitude, to arrive at the *sphuṭagraha*. Whereas in the latter, the *sphuṭagraha* is arrived at by considering the 'true' motions of the planets.

During our presentation, we will explain how the *vākya* method significantly differs from the *siddhānta* method, by considering the example of the moon. Then we will briefly outline the involved procedure adopted for the computation of the planetary positions in the *vākya* method. In doing so, we shall also highlight the ingenuity and beauty of the *vākya* method.

Panel: New Perspectives on Scientific Literature in Sanskrit

Some Foundational Issues in Indian Scientific Tradition

M.D. SRINIVAS

Most of the canonical texts on different disciplines (Śāstras) in the Indian tradition, present rules, generally called as *sūtra*s or *lakṣaṇa*s. These rules serve to characterise systematic procedures, generally referred to variously as *vidhi*, *kriyā* or *prakriyā*, *sādhana*, *karma* or *parikarma*, *karaṇa*, *upāya*, etc., to accomplish certain specific ends. In this way the sciences in India are always rooted in *vyavahāra* or practice.

While the texts of Indian tradition clearly assert the validity and the efficacy of the various procedures enunciated by them, they also at the same time, emphasise that the procedures given in the Śāstra are only *upāya*s, the means for accomplishing the specific ends and that there are no other restrictions which are necessarily imposed on them. Further, one could as well take recourse to any other set of

systematic procedures, if they are efficacious in accomplishing the given ends.

We shall illustrate this pragmatic and open-ended approach to scientific theorisation by considering two important disciplines: Śabdaśāstra and Jyotiḥśāstra — the two Indian Sciences of Linguistics and Astronomy. We shall also contrast the Indian perspective on scientific theorisation with the notion of the absolutely true and universal laws of nature, that seems to have been the dominant ideal of the Greco-European Scientific tradition.

Panel: New Perspectives on Scientific Literature in Sanskrit

Continued Fractions in Karanapaddhati

M.S. SRIRAM & R. Venketeswara PAI

One can find the true longitude of the moon on any given day from a *vākya* text, which gives it in the form of a mnemonic or *vākya*. Typically, there are 248 *candravākyas* for the moon, which give the longitudes of the moon at mean sunrise on 248 successive days, beginning with a day at the mean sunrise of which the longitude of the *mandakendra* (anomaly) of the moon is zero. (The *mandakendra* is the difference between the mean longitude of the Mon and its *mandocca* or apogee.) There are more elaborate tables of *vākyas* for the longitudes of the planets.

How does one arrive at theses *vākyas*? What is the rationale behind the construction of these tables? These are elaborated in *Karaṇapaddhati*.

Karaṇapaddhati of Putumana Somayaji composed around CE 1730 is one of the important texts of the Kerala school of astronomy. *Karana* texts choose a recent epoch and outline only the computational procedures, without presenting any theoretical framework. *Karaṇapaddhati* is a unique treatise in the Indian tradition of astronomy and aims at assisting astronomers in preparing *karaṇa* texts, by giving the *paddhati* (method) for them.

The computation of the longitudes of the moon and the planets involve the rates of motion of their mean longitudes and *mandakendras* and *śīghrakendras*. These can be expressed as ratios which involve large numerators or multipliers (*guṇākāras*) and large denominators or divisors (*harakas*). *Karaṇapaddhati* expresses these ratios as continued fractions. The approximations to the exact ratios involve *alpa* (small)

guṇākāras and *harakas*. These (*alpa*) *guṇākāras* and *harakas* play a crucial role in the algorithms for generating the *vākyas* for the true longitudes of the moon and the planets. Putumana Somayaji is ingenious in using the relations among the *guṇākāras* and *harakas* to formulate the alogorithms.

Panel: New Perspectives on Scientific Literature in Sanskrit

Scientific Language and Rational Approach as Reflected in the Āryabhaṭīyabhāṣya of Keḷallūr Nīlakaṇṭhasomayājin

N.K. SUNDARESWARAN

Right from the days of early Indologists, one of the impediments in the critical evaluation of contribution of ancient India to Science and Technology has been the over-enthusiasm to prove that all aspects of modern science and technology are available in the Sanskrit literature, especially in the Vedas. The fervor for establishing the divine origin of every practical science also goes hand in hand with this stand.

Surprisingly, this is against the intellectual honesty shown by ancient Indians.

In this regard it would not only be curious but also educative too to learn that a medieval era Kerala mathematician (b. CE 1444) writes in a language, which is in no way different from that of a modern article dealing with a scientific matter. This orthodox and pious man, who had performed many *Somayāgas*, writes in one of his works:

> *devatāprasādo mativaimalyahetureva* |
> *na ca punaḥ brahmā ādityo vā svayamāgatya upadiśet* |
> . . . *yathākāṇādapāṇinīyānāṁ īśvaropadiṣṭatvaṁ prakhyāpayanti* |
> *tacca na vāstavaṁ* | . . .

> God's grace just bestows one with clarity of thought. Never *Brahman* or Āditya come and teach the science. . . . This goes in tune with some people saying that the *Nyāyaśāstra* and *Aṣṭādhyāyī* are the direct teachings of God. It's not the case. . . .

He further quotes *Bhaṭṭācārya* and a *Mahābhāṣyaṭīkā* to substantiate his stand.

This man is Keḷallūr Nīkaṇṭhasomayājin, the celebrated commentator of *Āryabhaṭīya*. Besides his elaborate commentary on *Āryabhaṭīya*, he has written other original works on astronomy. The *Tantrasaṁgraha* and the *Jyotirmīmāṁsā* are very important among them.

In unambiguous language he expresses his rational approach towards the science in all his works. A few such statements may be cited here:

(1) *śiṣyāṇām grahaparīkṣāsāmarthyāpādanameva śāstra prayojanam*
— *Jyotirmīmāṁsā*, p. 8

Imparting the knowledge of experimentation in (the study of) planets is the goal of the science

(2) *parīkṣāvasthāyām punaḥ parimāṇasthaulya saukṣmyāditāratamya paratvamiti parīkṣaṇāpekṣitā yuktayaśca tantrakārairvaktavyāḥ। na punarasyaitāvatparimāṇamiti vaktavyam। yadi taducyeta śiṣyāṇām tenaiva kṛtārthatā syāt। tanmā bhūditi tatpradarśane 'pi nānā pradarśyate। teṣām tatra saṁśayadvārā jijñāsotthāpanāyaiva tat। ato yuktaya eva vaktavyāḥ.* — *Āryabhaṭīyabhāṣya*, TSS, 185; p. 15

Thus during the course of experimentation the values may be going on changing and the *tantrakāras* should express only the rationales behind and not the values proper. If it were said the student may feel complacent. So, in order to avoid that, even when it is said many values are given at the same time. This would rouse doubts, which may lead to curiosity and further experimentation. Hence rationales only should be expressed.

(3) *tasmādāryabhaṭah parīkṣāprakāram tadupayogiyuktikalāpam ca pradarśayitumeva siddhāntam cakāra* — *Jyotirmīmāṁsā*, p. 7

Hence Āryabhaṭa composed the *Siddhānta* only to expose the modes of experimentation and the rationales used for that.

The presentation aims to highlight this aspect of Keḷallūr Nīkaṇṭha Somayājin.

Special Panels

Peculiarity of Pañcakarma in Kerala

N.P. UNNI

Over the time Kerala has developed its own treatment protocols and formulations which are effective and simple.

Some of them are so Kerala specific that they cannot be practised anywhere else. Example for Elakizhi (Patrapodalaswedam) is that various types of fresh medicinal leaves are used for this process

Several formulations demand fresh preparations, which are impossible to make in foreign a land.

There are several protocols which are tied to the practices in Kerala, which is not found anywhere else.

Availability of highly skilled and trained doctors and therapists and active presence of traditional *vaidyas* who inherited sound knowledge of Āyurvedic system through generations have together contributed to the authenticity of Kerala Ayurveda.

Kerala's climate, its geographical location in the Western Ghats and lush greeneries and forests with medicinal plants are conducive for the successful practice of Āyurveda. Raw materials needed for preparation of medicines are easily available in Kerala. Some of them are even home-grown.

Typical monsoon season of Kerala is ideal and best suited to administer rejuvenation therapies (e.g. *sukha cikitsā*).

The balanced climatie conditions, eco friendly clean air and water, unpolluted air, etc. of Kerala are factors that are most suited for Āyurvedic therapies.

Kerala social and physical infrastructure has also helped Āyurveda gain popularity. To the people of Kerala Āyurveda is a way of life.

Our forefathers, Āyurveda Physicians have "finetuned" the Āyurveda therapies and developed a unique style called Kerala Specialities, also known Kerala Treatments.

Āyurvedic practices in Kerala is the logical use of large number of classical Yogas, single or in combination in specific conditions of diseases.

Kerala Specialities

They are supportive treatments and techniques for *pañcakarma*, developed and practised in Kerala.

Some of them are:

- Uzhichil
- Pizhichil
- Navarakizhi/ Navara Thepu
- Elakizhi
- Podikizhi
- Shiro Dhara-Thailam/Thakram/Ksheeram
- Thalam
- Thalapothichil
- Shiro Pichu
- Paalpuka
- Kayaseka-Thailam/Kashayam/Dhanyamalam

Pañcakarma

Concept — a group of bio-cleansing procedures which purity various systems and evacuate the accumulated toxic metabolites from human body.

5 procedures — hence Pañcakarma

Two Schools of Pañcakarma

As per Carakam (*Aṣṭāṅga Sārgraham*)

- Vamanam — Therapeutic vomiting
- Virecanam — Therapeutic purgation
- Anuvasana Vasthi — Oil nourishing enema
- Nirūha Vasti — Cleaning decocation enema
- Nāsyam — Nasal medication (oily/non-oily type)

As per Suśrutam

- Vamanam — (Emesis) Therapeutic vomiting
- Virecanam (Purgation) — Therapeutic purgation
- Vasti — Both oily and non-oily medicated enema
- Nāsyam — Nasal medication
- Rakta Mūkṣanam — Blood letting

Pañcakarma has 3 parts

1. Pūrva Karma — Preparatory techniques/procedure
2. Pradhāna Karma — Main technique/procedure

3. Paścāt Karma — Post-pradhānakarma regimen

AṢṬA VAIDYAS

Legendary Beliefs

- Those who hail from eight reputed families of Āyurveda physicians in Kerala.
- Those who mastered eight branches of Āyurveda system of medicines.
- Loard Paraśurāman entrusted to 108 Namboodiri families the responsibility of giving medical assistance to the public at the time of formation of Kerala. These 108 families were reduced to 8 families and they are Aṣṭa Vaidyas.

According to Sri. N.V.K.Warrier's *Ayurveda Charitra*, 18 Namboodiri families were delegated to serve the *grāmams* (villages) through Āyurveda. Those 18 families shrunk to 8 families and they are Aṣṭa Vaidyas. They were known earlier as Aṣṭāṅga Vaidyans later came to be known as Aṣṭa Vaidyas.

Existing Aṣṭa Vaidya families

- Alathiyoor Nambi
- Elayidath Thaikkatt Mooss
- Pazanellipurath Thaikatt Mooss
- Kuttenchery Mooss
- Vyaskara Mooss
- Chirattamon Mooss
- Vellattu Moss
- Pulamanthoe Mooss

Panel: New Perspectives on Scientific Literature in Sanskrit

अद्वैतवेदान्त-साम्प्रतिकविज्ञानयोः जगदुपादानविषयकं चिन्तनम्

कू. वेङ्कटेशमूर्तिः

यत्किमपि वस्तु जनैरुपलभ्यते तदधिकृत्य केनेदं निर्मितं, तद्घटकभूताः पदार्थाः के? तन्मूलं च किम्? इत्यादिरीत्या उपदान-विवेचनपरा दृष्टिः जनानाम् आप्राचीनकालाद् वर्तते। दार्शनिकाः वैज्ञानिकाश्च भारते विदेशेषु च ईदृग्विधानुसन्धानस्य निष्कर्षान् लोकानां पुरतः समुपास्थापयन्। प्रकृतप्रस्तुतौ नानाविचित्रघटना-समुपबृंहितस्य जगतः उपादानमधिकृत्य अद्वैतवेदान्तदृष्ट्या, नवदशविंशैकविंशशतकेषु विकसितस्य आधुनिकविज्ञानस्य च दृष्ट्या विचारः प्रस्तूयते।

अद्वैतवेदान्तस्यायं निष्कर्षः यद् दृश्यमानोऽयं प्रपञ्चः केवलं व्यावहारिकः, न पारमार्थिकः, अत एव मिथ्या। यद् यद्रूपेण निश्चितं तद्रूपं यन्न व्यभिचरति तद्धि सत्यम्। प्रपञ्चस्तु न तथा। दृश्यमानजगतः अधिष्ठानं तु ब्रह्म। ब्रह्मणि जगद् भासते। जगतः अभिन्ननिमित्तोपादानं ब्रह्म। ब्रह्मैव केवलं सत्यम्। तच्च ब्रह्म 'सत्यं ज्ञानमनन्तं ब्रह्म', 'प्रज्ञानं ब्रह्म' . . . इत्यादिलक्षणलक्षितम्। तद् अखण्डं ब्रह्मचैतन्यमेव अणु-रेणु-तृण-काष्ठादिष्वपि सर्वत्रानुगतम् अद्वितीयतत्त्वं जगतः मूलकारणम्।

आधुनिक-भौतिकविज्ञानदृष्ट्या जगदुपादानविचारः

नवदशशताब्दे पाश्चात्यभौतशास्त्रज्ञाः प्रत्येकं पदार्थस्य विभजनपूर्वकं तत्तन्मूलानुसन्धानेन प्रकृतेः रहस्यं ज्ञातुं विशेषतः आरब्धप्रयत्ना बभूवुः। 1803 तमे वर्षे जोन्डाल्टन्-नामकः आङ्ग्लरसायनशास्त्रज्ञः आधुनिकाणविकसिद्धान्तं प्रत्यपादयत्। अणवः (atoms) इतोऽपि सूक्ष्मतरं विभाजयितुमशक्याः कणाः। सर्वभौतिकपदार्थानां परममूलभूताः तु इमे कणविशेषाः एव इति तस्य मतमासीत्। नवदशशताब्दस्य अन्तिमे घट्टे एतस्य परमाणुसिद्धान्तस्य संशोधितं रूपमानेतुमन्ये विज्ञानिनः प्रायतन्त।

न्यूटन्-डाल्टन्-प्रभृतिभिः तस्मिन् समये स्वीकृतः सूक्ष्मतमपरमाणुविषयकः स सिद्धान्तः तदनन्तरं कतिपयदशकेषु पाश्चात्त्यैः आविष्कृतसिद्धान्तैः द्रवीभूतः सञ्जातः। एर्नेस्ट्-रूथरफोर्ड निरूपितवान् यत् तावत्कालपर्यन्तम् अवगतः सूक्ष्मतमत्वेन अभिमतः परमाणुः न कश्चन घनपदार्थविशेषः (solid building block), किन्तु तस्य आन्तरङ्गिकं स्वरूपं किञ्चिदन्यदेवास्ति। परमाणोः एतादृशानुसन्धानेन क्रमशः विज्ञानिभिः उपाणविकं क्षेत्रमुद्घाटितम्। इलेक्ट्रोन्-न्यट्रोन्-प्रोटोन् विषयेषु आविष्कारः अभूत्। उपाणविक-प्रपञ्चे (subatomic world), इतोऽपि अनुसन्धानेन एण्टि-इलेक्ट्रोन्-रूपं पोसिट्रोन् सूक्ष्मतत्त्वम् अभिज्ञातम्, एवमेव विकासक्रमे सञ्जाताः इतोऽपि सूक्ष्मतरकणानाम् आविष्काराः विज्ञानिनामपि मनस्सु महदाश्चर्यम् उदपादयन्। यदा लूईस् दे ब्रोग्ली (Louise Broglie)- एर्विन्श्रोडिङ्गर (Ervin Schrödinger) -हैसन्बर्ग (Heisenberg) - प्रभृतीनां कृतयः प्रकाशपथमागच्छन् (1920 तः 1930) बुद्धिमतां विज्ञानिनां सम्मुखे कतिचन गभीराः प्रश्नाः समुत्पन्नाः यथा – किं भौतिकः पदार्थः यया कयापि रीत्या चेतनेन / प्रज्ञया सम्बद्धोऽस्ति? यदि स्यात् सम्बन्धः तर्हि किं तस्य स्वरूपम्? Copenhagen - व्याख्यानुसारम् उपाणविककणानां (subatomic particle) सुव्यक्ता काचित् वस्तुनिष्ठसत्यता नास्ति। मैकेल् तालबोट्-महोदयः एतत् 'सर्वनिष्ठम् (omnijective)' इति परिभाषते। तादृशविचाराणां सामान्यः निष्कर्षः एवं विद्वद्भिः प्रतिपाद्यते - प्रपञ्चस्य (भौतिकपदार्थस्य) परममूलभूतः अक्षरः कणः (अंशः) भौतिकसाधनैः परिमातुं न शक्यते। उपाणविके विश्वे (subatomic world) वैज्ञानिकैः अभिमतः कार्यकारणविषयकः यः दृढनियमः सः अपास्तो भवति। द्रष्टृ-दृश्ययोः मध्ये निर्धारितः भेदः अपगच्छति। हैसन्बर्गमहोदयस्य अनिश्चिततासिद्धान्तम् अप्रमाणयितुम् ऐन्स्टीन् - पेडोल्स्की - प्रभृतिभिः सम्भूय यत् शोधपत्रं प्रस्तुतं (*किं भौतिकसत्यतायाः क्वाण्टं - विवरणं पूर्णमिति परिगणयितुं शक्यते?* इति शीर्षकान्वितं), तस्यान्ते अनिश्चिततासिद्धान्तमधिकृत्य ते एवं प्रतिप्रश्नं चक्रुः यत् 'उपाणविके विश्वे यदि अनिश्चितता (uncertainity) एव प्रामाणिकी स्यात् तर्हि सदृशयोः द्वयोः उपाणविकयोः संयोगः अवश्यमेव यथा-कथञ्चित्

Special Panels

भवेदेव, यद्यपि तौ खगोलीयदूरेण (astronomical distance) विभक्तौ स्तः। किं तेषु चेतनत्वमस्ति?' इति। डेविडबोह्म-प्रभृतीनां सफलप्रयोगेण प्रमाणितमभवत् यत् तेषु चेतनत्वं (प्रज्ञा) (consciousness) अस्त्येव इति। पश्चात् बेलमहाशयः स्वीयसिद्धान्तस्य विस्मयकारि-तात्पर्यमेवं प्राकाशयत् यत् कस्मिंश्चित् मौलिकस्तरे विश्वस्य पृथग्भूताः अवयवाः अव्यवहितेन केनचित् घनिष्ठसम्बन्धेन सम्बद्धाः इति।

अत्र विज्ञानस्य एषोऽपि निष्कर्षः उल्लेखनीयः यत् भौतिकपदार्थाः, चैतन्यं (energy) च तदन्तर्गतशक्तिदृष्ट्या समसामार्थ्यं भजेते। भौतिकपदार्थः सूक्ष्मचैतन्यस्य दृश्यमानं स्थूलरूपम्, चैतन्यं च दृश्यमान - भौतिकपदार्थस्य सूक्ष्मरूपम्। समग्रविश्वे अन्तर्गतम् सर्वत्रानुगतम् अनुस्यूतं चैतन्यं सदा समानरूपेण तिष्ठति इति।

एवं च नवदशविंशशताब्दयोः विज्ञानेन क्रमशः स्वीयसिद्धान्तानां परिष्कारद्वारा अन्ते 'प्रज्ञा (चैतन्य)' - विषये अनुसन्धाने मतिः करणीया आपतिता। मेक्सप्लेङ्क - एडिङ्गटन् - प्रभृतयः अभिप्रयन्ति यत् भौतिकपदार्थस्य मूलं (कारणं) तावत् प्रज्ञा एव इति। मेक्सप्लेङ् उवाच - 'I regard matter as derivative of consciousness'. इति।

एवम् अद्वैतसिद्धान्तानुसारेण, आधुनिक-भौतिकविज्ञानानुसारेण च जगदुपादानमधिकृत्य विवरणपुरस्सरं विचारं प्रस्तोतुं प्रयासः करिष्यते।

Special Panels

Special Panel

Boundaries of Yoga in Indian Philosophy and Literature

Conveners: *Stuart Ray Sarbacker & Gerald James Larson*

This session aims to explore the relationship between the formulation of "classical" yoga philosophy and practice, as represented by the *Yogaśāstra* tradition based upon Patañjali's *Yogasūtra*, and both orthodox and heterodox sources and influences. The first set of papers will focus upon relationships between yoga philosophy and its Vedic precursors, with an emphasis on Vedic ascetic and contemplative practice. The second set of papers will focus on the relationship between yoga philosophy and scholastic, ascetic, and contemplative traditions derived from Jainism and Buddhism as well as Hinduism. The goal of the session is to engage in a fruitful conversation about the "orthogenetic" and "heterogenetic" sources of the *Yogaśāstra* tradition, drawing upon contemporary research on Sanskrit literature that has forwarded the discussion of the composition and contents of the *Yogaśāstra* in a number of directions.

Yogasūtra, 1.9–10, 21–22 and 2.9, 15 in the Light of the Dharma Pātañjala

Andrea ACRI

The paper discusses a series of *sūtras* of Patañjali's *Yogasūtra*, namely 1.9-10, 1.21-22, 2.9 and 2.15, in the light of the paraphrases and/or interpretation found in the unpublished *Dharma Pātañjala* (Book/System of Patañjali), an Old Javanese-Sanskrit Śaiva scripture retrieved from a rare West Javanese *codex unicus* dated *c.* CE 1450.

Besides a philosophical exposition of the tenets of a form of Śaiva Siddhānta, the *Dharma Pātañjala* contains a long presentation of the Yoga system that apparently follows the first three chapters of Patañjali's *Yogasūtra*, either interweaving Sanskrit excerpts from an untraced versified version of the latter text with an Old Javanese commentary, or directly rendering into Old Javanese what appears to be an original Sanskrit commentary. Although the Old Javanese prose often bears a strong resemblance with the arrangement and formulation of the topics

treated in the *Yogasūtrabhāṣya* ascribed to either Vyāsa, Vindhyavāsin or Patañjali himself, it diverges from that commentary in several respects. The *Dharma Pātañjala* often presents specific doctrinal details that are found in other (sub)commentaries or in the Arabic rendering of the *sūtras*-cum-commentary composed by al-Bīrūnī in *c.* CE 1037, or adds original elements that are unattested elsewhere.

Given the problematic nature and difficult interpretation of some among the above-mentioned *sūtras*, the testimony of the *Dharma Pātañjala* turns out to be precious in order to solve some of the dilemmas posed by them. It may also help us to better understand the textual cultural transmission and cultural reception of Patañjali's work in both South and South-East Asia, for its author, rather than freely borrowing from different Sanskrit commentaries, appears to have drawn upon an as yet unidentified, and possibly lost, 'common source'.

Panel: Boundaries of Yoga in Indian Philosophy and Literature

Numbers of Yogas
Six, Three, Eight, Five, Seven

Christopher Key CHAPPLE

Perhaps the earliest articulation of a Yoga system dates back to the *Maitrī Upaniṣad* (*c.* 300 BCE), which outlines a sixfold system. The *Bhagavad-Gītā* (*c.* 200 BCE) specifies three distinct Yogas (*jñāna, karma, bhakti*) though these are not laid out in a progressive fashion. The *Yoga-Sūtra* (*c.* CE 200) describes a threefold Yoga plus an eightfold Yoga. The *Yoga Bindu* (*c.* CE 550), a Jaina text, explains a progressive fivefold Yoga. The *Yogadṛṣṭisamuccaya* (*c.* CE 750), another Jaina text, develops a threefold and an eightfold Yoga, refers to Patañjali's system, and describes two additional eightfold Yogas, one with clear Buddhist affiliations. The *Yogavāsiṣṭha* (*c.* CE 1050), a Kāśmīrī text influenced by Yogācāra Buddhism, describes a sevenfold Yoga. Hemacandra's *Yogaśāstra* (CE 1150), another Jaina text on Yoga, aligns the states of Jaina spiritual practice with Patañjali's eightfold system. By examining the core ideas of these multiple systems, common ideas and differences can be discerned. This paper will focus on the tension between complementary aspects of the desire to transform the world through purificatory practices (*pravṛtti*) and the drive to restrain oneself (*nivṛtti*) from actions that cause unhappiness.

An Eighteenth-Century Illumination of the Seven Steps of Rāja-Yoga

Jennifer COVER

The seven steps of *rāja-yoga* are well known in the Yoga circles. The *Yogavāsiṣṭha* describes them as: *śubhecchā* (virtuous desire); *vicārā* (investigation); *tanumānasā* (delicate mind); *sattvāpatti* (attainment of pure being); *asaṁsakti* (detachment from the objective world); *padārthabhāvinī* (dissolution of name and form); *turyā* (the fourth). Narahari in his eighteenth-century work *Bodhasāra* gives the same names except for the first *śubhecchā*, which he replaces with *jijñāsā* (the desire to know).

These steps are usually visualised as ascending steps like the rungs on a ladder. But in *Bodhasāra* the seven steps are a journey of love, where the beloved is non-duality. Narahari takes the reader with him on these steps by using evocative language and memorable metaphors. He compares the first step to that of a young bride going to the house of her husband. She is uneasy and weeps. The second step removes the disenchantment by sharpening the edge of discernment. The third step Narahari likens to the uncertainty of a lover who longs to submit to the beloved but does not know how. In the fourth step the lover is smitten with a glance by beloved liberation and captivated. In the fifth step the smiling face of love is seen and the being grows strong, satisfied in the sanctuary of self-delight. In the sixth step everyone and everything is the beloved. The seventh step annuls false notions in the bliss of *Brahman*. The flame of duality is drowned.

Narahari proclaims that once the first step is taken the final end is assured, even if it takes a long time, possibly many births. The pull of love is strong. But the first step is difficult, like the passing of the neck of a turtle through the eye of a yoke in churning waves.

This paper will present and discuss verses in *Bodhasāra* showing the richness and innovativeness of Narahari's Sanskrit in illuminating the essence of *rāja-yoga* in a memorable way. Narahari's use of the image of marriage and love is an efficient way of portraying the union of non-duality. Everyone naturally understands the behaviour of lovers.

The Concept of "Karma-Yoga" and its Relation to Jñāna-Yoga and Bhakti-Yoga in the Bhagavad-Gītā

Some Reflections

Bina GUPTA

The English poet T.S. Elliot regarded the *Bhagavad-Gītā* as one of the two most important philosophical poems in world literature (the other one being Dante's Divine Comedy). One of the *Gītā*'s unique features, as a philosophical poem, is that it is set in the background of a battlefield on which one of India's fiercest internecine battles was fought. Philosophical discourses are given in academies, *āśramas*, classrooms, etc. but Kṛṣṇa delivered the *Gītā* in the battlefield on the eve of the commencement of the great battle. The pupil to whom the discourse was delivered was not a student, not a contemplative mind inquiring into the truth of things, but rather the warrior who had already earned the fame of being the country's greatest archer. The occasion for this discourse was not a theoretical inquiry made by the pupil, but rather his own state of practical indecision regarding whether he should fight the battle, killing an enormous number of people including members of his own family and friends. Kṛṣṇa informs Arjuna that he has the obligation and the right to perform the action (which is recommended) but has no right either to enjoy or to bemoan the fruits thereof.

An important question arises: how to understand such a moral principle? The paper will begin with an analysis of the *karma-yoga* and explore such questions as what constitutes the identity of an action? It has been held by some scholars (e.g. German philosopher Hegel) that it is not possible to act without any desire for consequences. Is Kṛṣṇa giving an impossible advice to Arjuna violating the principle that "ought" implies "can"? The paper will conclude with a discussion on the relation of *karma-yoga* with *jñāna-yoga* and *bhakti-yoga* keeping in mind Madhusūdana Sarasvatī's interpretation.

Yoga in Hindu and Buddhist Perspective

Gerald James LARSON

Of great significance in the study of the Yoga philosophy is the relation of Yoga and Buddhist traditions in the first few centuries CE. The texts of Vasubandhu's *Abhidharmakośa* and *Bhāṣya* and Sarvāstivāda, Sautrāntika, and other scholastic discussions can be directly related to comparable discussions in the commentaries on the *Yoga-Sūtra* in Vyāsa and Vācaspatimiśra, especially regarding issues of time, substance, theory of language, and so forth. In previous scholarship, the relations between Yoga and Buddhist traditions have been traced to early Buddhist times (the sixth and fifth centuries BCE), but it is becoming increasingly apparent that the truly significant interactions are found in the first few centuries CE, beginning with Aśvaghoṣa's *Buddhacarita* and running through to Vasubandhu and his contemporaries. The connections in these early centuries of current era relate to epistemology, meditation theory, and the very beginnings of serious philosophizing in the intellectual history of India. Such an inquiry has the merit of moving away from purely Hindu approaches to understanding Yoga and to highlight instead interactions between Hindu and Buddhist traditions (and possibly also relevant Jaina materials) in the formative technical periods of the first centuries of the common era.

Panel: Boundaries of Yoga in Indian Philosophy and Literature

Going to a Pure Place
Comparing Meditative Practice in the Vidhāna Traditions with Yoga and Āgama Ideas

Laurie L. PATTON

The practice of applying *mantras* to everyday situations found in the late Vidhāna texts have been understood as either decadent Vedic magic or as early Tantra. In the first case, one ignores the cognitive content involved in applying *mantras*; in the second case, one must infer an entire set of principles that may or may not have been present in the late Vedic period. I have written (2005) about the possibility of re-framing the Ṛgvedic Vidhāna material as metonymic in nature, linking the imagery of the specific hymns to the ritual imagery implied

in the text. But the Vidhāna texts also engage with basic meditative practices that I have not treated earlier. In this paper, I will explore the ways in which meditation and visualization shape the ideology of all of the Vidhāna texts (including the *Sāma, Yajur,* and *Ṛg* Vidhānas). I will compare these Vidhāna practices particularly with the *Yoga-Sūtra* and the early Āgamas on the actual meditative situations and bodily postures described. These descriptions share a basic cultural imaginaire of the physical attributes of the meditative space and bodily practice, and thus one might say these texts have a common ritual vocabulary. However, placed in the larger context of the texts in which they occur, these small passages accomplish very different things with their small descriptions of the meditative act. In this way, we might look at these differing textual traditions not simply as borrowing 'stock phrases' about the meditative act, but as different kinds of ritual and cognitive arguments about what one actually does when one goes to 'a pure place' and focuses one's mind.

Panel: Boundaries of Yoga in Indian Philosophy and Literature

Vedic Elements of Pātañjala Yoga

Stuart Ray SARBACKER

Recent scholarship on the Yogaśāstra tradition as represented by the *Yoga-Sūtra* of Patañjali and its commentaries have brought significant attention to the relationship between the development of the Yoga Darśana and Buddhist and Jaina traditions. While acknowledging the great and continuing importance of such an approach to the study of the Yogaśāstra, this paper will focus upon what can be referred to as 'orthogenetic' elements of Pātañjala Yoga, to use Heesterman's terminology. In particular, we will examine the Vedic roots of a number of key concepts and elements of the *aṣṭāṅgayoga* system that situate Yoga within a Vedic or Brāhmanical paradigm, such as *brahmacarya, śauca, tapas,* and *svādhyāya,* among others. It will be demonstrated how these and other concepts 'frame' *aṣṭāṅgayoga* as a Brāhmanical practice, while simultaneously incorporating principles and practices from Jainism and Buddhism. Lastly, we will discuss some possibilities for exploring relationships between contemplative theory and practice in the *Yoga-Sūtra* and the Vedic and Upaniṣadic conceptions of vision and power as related to seers and kings.

Yogic Prāṇa-Vidyā
A Means for Self-Realization in the Time of Upaniṣads

Shashi TIWARI

A survey of Vedic literature shows that Yoga traditions kept flourishing throughout the Vedic period, hence in the time of Upaniṣads various techniques were developed which influenced the development of ancient philosophical views and religious practices. Later 21 Yoga-Upaniṣads and *Pātañjala Yoga-Sūtra* were written and propounded with several other yogic texts explaining numerous principles and practices of Yoga-system. Among different yogic methods, *prāṇa-vidyā* is considered the foremost for attaining liberation or absolute bliss in major Upaniṣads (*Kena* 1.8; *Kaṭha* 2.3.10-11,16-17; *Praśna* 1.4-8; *Muṇḍaka* 2.1.7-8, 3.1.9; *Chāndogya* 3.16.5, 3.18.2-4; *Bṛhadāraṇyaka* 3.9.26, 5.12-13, etc.). Here Vedic concept of *prāṇa-vidyā* is elaborated for self-realization and higher harmony in life.

The ancient seers or *ṛṣis* had a very clear understanding of the *prāṇa*, they knew how the life force worked, how it helped in the process of mind-body functioning, how it could be harnessed and utilized completely for self-realization. They identified that *prāṇa*, vital energy, is the life force behind everything in the universe and it has various functions in the body. In the Upaniṣads, *prāṇa-vidya* is not conceived as a magic technique for enhancement of vital powers but it is considered as a path of spiritual transubstantiation. *Kaṭhopaniṣad* says, 'The firm control of senses is what is called Yoga. One must then be vigilant, for Yoga can be both beneficial and damaging.' 'There are one hundred and one arteries of the heart, one of which pierces the crown of the head. Going upward by it, a man (*yogī*) at death attains immortality. But when his *prāṇa* passes out by any other arteries, going in different directions within the body, then he is reborn in the world.'

Today the concept of *prāṇa* or life force, and *prāṇa-vidyā*, the knowledge of *prāṇa* has been an interesting topic for Yoga-practitioners trying to understand psychic phenomenon, inner dominance, curative process, personal magnetism and human potential. The paper highlights key aspect of yogic *prāṇa-vidyā* known in the Upaniṣadic period which later becomes the foundation to shape its other advanced practical and powerful aspects.

Special Panel

Śaiva Philosophy

Conveners: *Lyne Bansat-Boudon & Judit Törzsök*

Śaivism, and particularly Śaiva tantrism, is most often treated as a ritual system or as a doctrinal system based on ritual theory. Without denying or ignoring the importance of ritual, this panel aims to examine some of the philosophical and theological foundations of Śaiva tantrism, the theoretical framework that makes it a *darśana*, as it is expounded in the scriptures as well as in the exegetical literature. In this perspective, much attention will be paid to the ways in which Śaiva brāhmanical exegesis situates itself in the philosophical context of its period: its relation to and debate with the Buddhist theoreticians, the influence of nondualist thinkers that belong to other schools or religious currents, etc. This focus requires the detailed analysis of the works of Śaiva authors, such as Somānanda, Utpaladeva or Abhinavagupta, as also the close study of their philosophical vocabulary as well as their arguments, which may directly or indirectly presuppose particular opponents. Although the Kashmir nondualist tradition is certainly one of the main areas of research represented here, we certainly do not restrict ourselves to nondualist Kashmir Śaivism or to doctrinal debates within the Kashmir Śaiva systems. In addition to exploring interaction with other philosophical traditions, we also intend to concentrate on Śaiva theoreticians who preceded or followed what is usually considered the classical period, and include the *pāśupata-darśana* as well as developments after the 11th or 12th century in our investigations.

Our goal is to encourage cooperation and debate in the style of a workshop; and we hope that most papers will concentrate on or at least include the presentation and analysis of particular textual passages in Sanskrit. These passages will give the raw material for debate and provide a textual foundation to more general problems to be discussed.

The Siddhānta Śaiva Concept of the Primordial Dark Substance (mala) and the Three Conditions of Souls

Diwakar ACHARYA

Siddhānta Śaivism presents individual souls in three conditions: isolated (*kevala*), associated with *kalā* (*sakala*), and, finally, freed from the primordial dark substance (*amala*). In the isolated state, souls are absorbed in *māyā*, the primal matter; they primordially have the dark substance (*mala*) that covers their innate nature of omniscience and omnipotence. They are bound (*baddha*) and connected with senses as they get a body. Thrown into the world, they regard themselves as the enjoyer. In this state, they are bound by all three bonds: the primordial dark substance, *karman*, and the bondage of *māyā*. They are liberated only with Śiva's intervention in the form of initiation (*dīkṣā*). In fact, their very coming into the world is for the sake of their liberation. For, without their existence, the dark substance cannot be processed and eliminated. Once this is accomplished, these souls are not absorbed in *māyā* but remain with Śiva for ever. Thus, in this system the dark substance plays a vital role. I shall analyse this model of bondage and liberation focusing on the concept of the dark substance, and investigate other ideas which are close to this concept.

On Śaiva Terminology
Understanding Some Key Concepts

Lyne BANSAT-BOUDON

The goal of this paper is to reconsider some key concepts of Kashmirian non-dualist Śaivism whose interpretation and translation have generally been the subject of some sort of silent consensus. Through the close philological and philosophical examination of a particular text, the *Paramārthasāra* of Abhinavagupta and its commentary by Yogarāja, as well as of related texts of the system, I shall attempt to show that it is possible to improve upon the understanding of a number of concepts, such as *ghana* (and the compounds formed therewith),

bhavanakartṛtā, the three *malas*, several terms (nouns and verbs) that are derived from the roots *sphar-*, *sphur-*, *[pra]kāś-* etc.; *bhāvanā* as a Śaiva notion, some adjectives such as *anavacchinna* (in compounds like *anavacchinnacidānandaikaghana*), and, finally, the Śaiva meaning of such widely used philosophical terms as *avidyā*, *ajñāna*, and *akhyāti*.

Panel: Śaiva Philosophy

Pañcārtha before Kauṇḍinya

Peter BISSCHOP

The term *pañcārtha* in the title of Kauṇḍinya's commentary on the *Pāśupatasūtra*, the *Pañcārthabhāṣya*, is usually taken to refer to the five categories (*padārtha*) introduced in the commentary on *Pāśupatasūtra* 1.1: *kārya*, *kāraṇa*, *yoga*, *vidhi*, and *duḥkhānta*. The term in fact also occurs in a string of verses quoted by Kauṇḍinya in his commentary on *Pāśupatasūtra* 5.30, indicating that it was already in use in Pāśupata circles before his time. In these verses *pañcārtha* is used in a rather different sense. This paper will examine these and other passages in the *Pañcārthabhāṣya*, which point to an earlier phase of Pāśupata thought, and consider the contribution made by the author of the *Bhāṣya* in developing the Pāśupata system.

Panel: Śaiva Philosophy

Śaivism and Haṭha-Yoga

Sir James MALLINSON

It is often assumed that *haṭha-yoga*, the physical *yoga* from which much of the *yoga* practised around the world today derives, is a direct development from Śaiva *yoga*. However the corpus of *haṭhayogic* texts, which until recently has not been the subject of critical philological study, reveals that the *haṭha-yoga* taught in the *Haṭhayogapradīpikā*, which became the *locus classicus* of the tradition, was the result of the overlay of aspects of Śaiva *yoga*, in particular that of the Paścimāmnāya, onto an older tradition of physical practices associated with *tapas*, a tradition that crossed sectarian boundaries but for which our strongest evidence is found in Vaiṣṇava works.

The Evidence for Somānanda's Pantheism

John NEMEC

It is well known that Utpaladeva's (*c.* 925-75) articulation of the Pratyabhijñā deviates in style and substance from that of his teacher, Somānanda (fl. *c.* 900-50), and his *Īśvarapratyabhijñākārikā* came to be regarded as the definitive formulation of the school's philosophy almost from the moment they were first composed. In this presentation, I argue that Somānanda's vision of the Pratyabhijñā is pantheistic, while Utpaladeva offers a panentheistic articulation of the same. Through a summary examination of key terms and concepts in Somānanda's *Śivadṛṣṭi* — in particular Somānanda's use of Trika tantric terminology, which he deploys to emphasize the ubiquity of Śiva's power of will (*icchā*) — it is argued that, while the two authors share a common sense of the spirit of the tradition, Somānanda's pantheistic vision of the nature of Śiva and the universe he embodies is essentially dropped from Utpaladeva's oeuvre, in part as a result of that author's effort to communicate the Pratyabhijñā to a wider audience of non-initiates.

A Śaiva Interpretation of Satkāryavāda

On the Transformation of the Sāṁkhya Conception of Causality in the Pratyabhijñā System

Isabelle RATIÉ

The *Īśvarapratyabhijñākārikā* by the Kashmirian Śaiva non-dualist Utpaladeva (*c.* 925-75) and its commentaries by Utpaladeva himself and by Abhinavagupta (*c.* 975-1025) contain several extensive passages devoted to the Sāṁkhya's famous 'theory [according to which] the effect exists [before the operation of its cause]' (*satkāryavāda*). The two Śaivas adopt this theory, but not without subjecting it to a conceptual elaboration that profoundly alters its original meaning, since Utpaladeva's main concern in dealing with it is to justify the idea (already found in Śaiva scriptures) that only a conscious entity can be an agent (*kartṛ*), an idea obviously at odds with the Sāṁkhya principle that only matter (*pradhāna*) acts. The goal of this paper is to examine Abhinavagupta's commentaries (the *Vimarśinī* and the

Vivṛtivimarśinī) on the verses of the *pratyabhijñā* treatise concerned with Sāṁkhya in the chapter on causality (II.4) while addressing the following questions: how do Utpaladeva and Abhinavagupta use the Sāṁkhya theory of causality so as to establish their own definition of agency? In what measure is their attitude towards Sāṁkhya inherited from that of their *Śaiva* predecessors? And to what extent can we trace their Sāṁkhya sources?

Special Panel

Sanskrit Pedagogy — Innovations in Sanskrit Teaching

Convener: *Chamu Krishna Shastry*

Sanskrit is being taught as a First Language, Second Language, Third Language and also as a Foreign Language at primary and secondary levels. Though teaching of language and teaching of literature are the two dimensions of any language teaching at university level, teaching of Śāstras is the third dimension which is a unique feature of Sanskrit teaching. The last quarter of the twentieth century has seen both the decline of standards of Sanskrit teaching and learning, and also the new found interest in learning Sanskrit amongst the public.

Though the major objective of Sanskrit learning is to understand and appreciate Sanskrit language and its vast literature, from the perspective of Sanskrit as a living language and a living knowledge tradition, from the perspective of keeping it alive, the teaching method plays a pivotal role in the popularization of Sanskrit. Issues like medium of instruction, teaching 'the' language and teaching 'about' the language are very much relevant today in making Sanskrit learning easy, interesting and purposeful and also in enhancing the language competence of the students. Sanskrit teaching needs new orientations.

There are three sectors of Sanskrit learning in the formal mode namely school education, higher education and traditional *pāṭhaśālās*. School education sector provides students to the other two sectors. It is the school education sector which provides the employment to the products of the other two sectors. But unfortunately, as far as Sanskrit is concerned, the school education sector is the most neglected by the Sanskrit academia and the policy makers.

In the recent past, the focus is being shifted to 'how' to teach Sanskrit rather than only on 'what' to teach. This gave fillip to many experiments, mostly need based, in the teaching of Sanskrit resulting in innovations in Sanskrit teaching. Central Board of Secondary Education, Rashtriya Sanskrit Sansthan, Aurobinda Ashram, Sanskrit Bharati, Govternments of Karnataka, Kerala, Gujarat, etc. and many other institutions and organizations have been pioneering many schemes to revitalize Sanskrit education both in formal and non-formal mode. Many Sanskrit scholars all over the world have also developed course material for the benefit of their students which are also equally effective and important.

This Special Panel will discuss the innovations in Sanskrit teaching which will include curriculum, textbooks, approaches and methods, evaluation and teacher training in the context of both India and outside India.

Panel: Sanskrit Pedagogy — Innovations in Sanskrit Teaching

Vidyā in Vedic Literature and Its Practice in the Present-day Curriculum

N.B. BISWAS

Vidyā plays an important role throughout the Vedic Literature. The word *veda* itself signifies science and complete knowledge. This word has been derived from the root *vid*. There are many verbs of the form, *vida-jñāne, vida-sattam, vida-labhe, vidvicāre, vida-cetanā* which mean, to know, to be, to obtain, to consider and to feel. Fully formed *vidyā* word would mean "that by which or in which all persons know, acquire mastery, deliberate over the various lores or subsist upon them". Thus Veda is a compendium of *vidyā*. It is an exposition of the way of life of the ancient people of the time, whose thinking process, ideas and the ideals about the life and the world were recorded, collected and put in a compiled form that we know as the Vedic literature. The word *vidyā* signifies or refers to the reflection of the thinking and practising processes of the society. It is a connotative term. It can be seen in various ways and it conveys multiple inner meanings and interpretations.

In the Vedas, there is a specific reference indicating that knowledge of science (*vidyā*) is an essential attribute without which one is imperfect. No one can become wise or learned unless he possesses *vidyā*. Acquaintance with it is the most essential requirement for making use of the existing materials and without the knowledge of material sciences and making use of them one cannot enjoy life fully well on this earth (R̥V 1.73.7). Thus, it appears that *vidyā* is the synonym of wiseness, knowledge and of the knowledge of science. But in reality, *vidyā* is different from knowledge. Knowledge can be transferred and transmitted, *vidyā* can't be. It is imbibed from the source. Information merges into knowledge, knowledge merges into wisdom and wisdom can be equated with *vidyā*. Lots of references are available on *vidyā* in the whole corpus of the Vedic literature. Different authors have

interpretated it in different ways but hardly any attempt has so far been made to organize it in a systematic way.

The present paper is an attempt to do such work. Various concepts of *vidyā* have been presented in the first section of the paper which is followed by various types and classification of *vidyā* in the second section of the paper. The third section is devoted to the interpretation and analysis of those *vidyās* and their practices in the ancient curriculum, which is followed by the discussion of its relevance in the modern curriculum in the present era in the fourth section of the paper.

Panel: Sanskrit Pedagogy — Innovations in Sanskrit Teaching

Innovative Method in Teaching Śāstra

Ramanuja DEVANATHAN

Śāstras are being taught in a traditional time-tested method through Teacher-Taught interaction ever since they were propagated by the Indian *ṛṣis* or *ācāryas*. The method proved worthy of it and produced many scholars of repute in the Śāstra tradition. However, when the system of education was changed in modern India during the colonial rule the same system continued even after the Independence also; the methods of teaching and learning thus took a vital turn. Moreover, the exposure to modern technology made it mandatory to adopt it for teaching in India, particularly in the 1990s and thereafter. This made the Sanskritists to think on that line and explore the ways and means for teaching Śāstras in an innovative method using the new technology.

One such method, which is being used in foreign countries and has proved successful in teaching various subjects at schools and colleges, is Computer Aided Teaching (CAT). Gradually the method has been introduced in the Indian situation also. The CAT has been adopted to teach Brahmakāṇḍam of *Vākyapadīyam* — a Vyākaraṇa treatise authored by Bhartṛhari to postgraduate level students of the traditional stream. The content was presented in PPT format and explanation was given during its presentation. The students were found more attracted towards such teaching and the teaching was successful. Learning took place so vigorously. More particularly so, when the Śāstra content was presented in visual form, students' attention was observed higher than the usual classroom teaching. This CAT fetched the expected results during the exams as well as a good understanding.

A detailed report of this innovative Śāstra teaching experience will be presented in this paper.

Panel: Sanskrit Pedagogy — Innovations in Sanskrit Teaching

When Everything Old is New Again
Teaching Sanskrit in the New Millennium

Sally J. Sutherland GOLDMAN

For at least three millennia the Sanskrit language, the *devavāṇī*, or language of the gods, has been a dominant and powerful religious, political, literary, and cultural influence throughout the South and South-East Asia. The pervasive and deeply rooted influence of Sanskrit, whether as a means through which a hegemonic tradition is reinforced or as representative of a cultural force against which non-dominant religions or elements react, is undeniable. In any case, the study and learning of Sanskrit is one of our main resources with which to understand the vast and powerfully influential history, traditions and cultures that are represented through that medium. Thus instruction in Sanskrit remains a crucial tool in the study of the history, literature, culture, arts, architecture, and religions of the South Asian subcontinent. After first contextualizing the traditional methods of teaching of Sanskrit, both in South Asia and in the West, this paper will examine some new trends in Sanskrit pedagogy and their viability and practicality specifically in the context of the American higher education. It will conclude with some suggestions about the future of Sanskrit instruction, with special reference to the western academy, in a much larger and redefined context, one that is truly global.

Panel: Sanskrit Pedagogy — Innovations in Sanskrit Teaching

The Gujarat Initiatives

Pankaj JANI

The Sanskrit literature is one of the richest in the world and Sanskrit is accepted as the mother of all languages. Several great souls sacrificed their lives for the acquisition and propagation of our ancient knowledge. Several others have spent their lives in the exploration of the hidden secrets in the Vedas and Śāstras. Today, the quest for

learning Sanskrit the world over, witnesses a great revival. Today, the scientific literature in Sanskrit available to us is vast and varied. Sanskrit language, with an incomparable store of knowledge and science carries with itself a legacy of the Indian tradition and is at the genesis of our well-developed nation.

With this background, I personally feel that a peculiar situation is prevailing with regard to the scientific knowledge of our treasure of ancient knowledge. There are scholars who have learnt Sanskrit in the traditional manner but they are not familiar with the modern trends. Now the time has come to integrate the ancient and the modern.

I congratulate the organizers for choosing a very relevant subject for discussion at the international forum. Education is a process of change for improvement. So it is inevitable that the education system should itself change fast to keep pace with the new developments. "Innovations in teaching Sanskrit" is the need of the hour. A great need is felt to evolve a system that would make imparting of Sanskrit teaching more effective and establish a system that would ease pressure off the existing system. My paper presents in general various methods to improve Sanskrit teaching in our present system and what measures we have taken for such an improvement in the State of Gujarat.

संस्कृतशिक्षणम् – सम्प्रेषणात्मकः उपागमः

केन्द्रीय-माध्यमिक-शिक्षा-परिषत्प्रयोगः

चान्दकिरणः

'सम्प्रेषणात्मिका क्षमता' प्राणिनाम् एका नैसर्गिकी विशिष्टा च क्षमता। एषा क्षमता एव मानवानाम् अपरं किञ्चन वैशिष्ट्यम्। अस्याः क्षमतायाः शिक्षाद्वारा समुचितः विकासः शिक्षायाः एकः मूलोद्देशः।

शिक्षा एका सोद्देश्या सामाजिकी प्रक्रिया, सम्प्रेषणात्मिका प्रक्रिया। अस्यां शैक्षिकप्रक्रियायां भाषायाः किञ्चन विशिष्टं स्थानम्। 'भाषा' इति शब्दस्य व्युत्पत्यर्थं 'भाषा-शिक्षणम् अधिगमनं वा' इत्यनेन अभिप्रायोऽस्ति शिक्षार्थिनां भाषा-प्रयोग-सामर्थ्य-वर्धनम् एव। एतदर्थं भाषा-अर्जन-परिवेशस्य निर्माणं प्रयोज्यस्य उपागमस्य मुख्योद्देशः। इदमेव भाषाशिक्षणे सम्प्रेषणात्मक-उपागमस्य प्रमुखं प्रयोजनम्।

स्पष्टमेव अस्ति यत् वर्तमानसन्दर्भे संस्कृतायोग-भाषायोग-शिक्षानीति- शिक्षासमिति-इत्यादीनां परिप्रेक्ष्ये शिक्षाव्यवस्थायां संस्कृत-शिक्षणस्य अधिगमनस्य च अनेकानि प्रयोजनानि। अतः

संस्कृत-शिक्षा-प्रक्रियायां बहुविध-वैविध्यम् अपेक्ष्यते। अधिगन्तार: विविधप्रयोजनानां सन्दर्भे संस्कृतप्रयोगे 'व्यवहारकुशला:' भवेयु: इत्येव एक: उद्देश:। अनेन सह अधिगन्तार: संस्कृतभाषाया: भाषिकस्वरूपेण अपि परिचिता: भवेयु: इत्यपि एकम् प्रमुखं प्रयोजनम्। संस्कृतशिक्षणे सम्प्रेषणात्मकस्य उपागमस्य सार्थक्यम् अत्र एव निहितम्। सम्प्रेषणात्मक-उपागमस्य सिद्धान्ता: मनोविज्ञान-समाजशास्त्र-शिक्षाशास्त्र-भाषाशास्त्र-सिद्धान्तै: सम्बद्धा:। एष: उपागम: भाषाशिक्षणप्रक्रियां भाषाप्रयोजनानुगुणं 'भाषा-प्रयोग-क्षमताया:' विकासदृष्ट्या पश्यति। अस्मिन् सन्दर्भे एव 'केन्द्रीय-माध्यमिक-शिक्षा-परिषत्' इति संस्थया 'सम्प्रेषणात्मकं संस्कृतम्' इति प्रायोजना चालिता आसीत्। अस्या: प्रायोजनाया: अन्तर्गतं सम्पूर्ण-पाठ्यचार्याया: नवीनीकरणं कृतम् आसीत्। विशेषत: मूल्याङ्कनप्रक्रियाया:। अस्मिन् प्रपत्रे अस्य प्रयोगस्य विशिष्टानि तत्त्वानि एव उल्लिखितानि।

Panel: Sanskrit Pedagogy — Innovations in Sanskrit Teaching

Teaching Sanskrit through Sanskrit

Chamu KRISHNA SHASTRY

The objective of Sanskrit language teaching should not only be to enable the students to read, understand, and appreciate the language and the literature but should also be to use the language as an effective medium of communication, both oral and written. Today if we see the end product, the teaching methodology at all levels and the very focus of Sanskrit teaching need to be reviewed. The wrongly portrayed image of Sanskrit as a "difficult language" is also due to the teaching method and the textbooks. Some feel that the present way of Sanskrit teaching is taking people away from Sanskrit. Hence the methodology and the textbooks need a drastic change.

Today in all the meetings of the boards of studies or academic discussions, total emphasis is being given only to identify "what to teach" and from what level. The issue of "how to teach" Sanskrit stands totally ignored.

The Grammar Translation Method which is currently being employed in Sanskrit teaching at primary, secondary and college levels is a 2000+ years' old European method. English Education Board in England discarded this method in 1920 itself. Central Institute of English and other regional institutes of English in India have long back adopted more rational approaches and methods than the Grammar Translation Method. Any language in the world is taught through the target language. But Sanskrit is taught through other languages.

The Government of Karnataka introduced "Sanskrit through Sanskrit" in 1989 and later a few more state governments too introduced the same. NCERT too worked on this project for some time. Several NGOs are tirelessly working for the effective implementation of this scheme. This paper will critically examine some of those efforts, their success and challenges. It will also address the equally important issues like policy, posts, methods, curriculum, textbooks, evaluation, teacher training, encouraging environment and learning tools.

Panel: Sanskrit Pedagogy — Innovations in Sanskrit Teaching

Svādhyāya Pañcapadī
The Process of Learning Sanskrit from 'O' Level through Sanskrit Medium

Vempati KUTUMBA SASTRY

More or less every scholar from outside India, who studied Sanskrit, has left back a manual or a premier to learn Sanskrit, especially in the last century. Indian scholars like Bhandarkar have written monumental works for beginners to learn Sanskrit. Hundreds of thousands of books have been written in several Indian regional languages, offering material for the beginners in a series format.

Each one of such great efforts by various authors did serve the purpose. While many universities in India as well as abroad, followed any one of the manuals/premiers to train their undergraduates, sometimes postgraduate students, Indian vernacular starters served the purpose of understanding the meaning of a few *ślokas* by a cross-section of the society. Every one of the above systems has followed some or the other methodology based on grammar-translation framework for teaching the language. As a result of this effort they succeeded in improving the literary standing of a few individuals in writing and translating skills.

None of them however, did appeal to masses and succeed in speaking the Sanskrit language in a natural way as we do in any other native language.

This paper discusses the philosophy, principles and methods of "Svādhyāya Pañcapadī" and the impact it has generated on the people of the society in India as well as abroad.

Special Panel

Intellectual Preservation of Manusripts

Convener: *Vijay Shankar Shukla*

Preservation of knowledge requires curative or preventive preservation of the ancient manuscripts in various collections within our country as well as abroad. In the present context, stress has to be laid on the intellectual preservation of the time tested tradition of transmission of knowledge without which the spread of knowledge will come to an end. The process of preservation begins with oral traditions, for which our seers had developed a proper system of accentuation that has kept intact the entire corpus of knowledge without any deviation right up to the present times. The tradition of preservation started from our Prakṛti and Vikṛti pāṭha paramparā, while seers, sages and *ācārya*s later on developed six sciences auxiliary to Vedas (Vedāṅgas) literally six limbs of Veda, thus classifying knowledge. The main objective of the effort was to preserve knowledge, as *bhāṣyakāra* Patañjali says — रक्षार्थं वेदानामध्येयं व्याकरणम् and again, ब्राह्मणेन निष्कारणो धर्मः षडङ्गो वेदोऽध्येयो ज्ञेयश्च. Likewise, the objective also was to interpret Śikṣā, Kalpa and other Vedāṅgas. The rich tradition came from the *sākṣātkṛtadharmaṇaḥ ṛṣyaḥ* upto the *āchārya paramparā* which began with Vādhūla, Bodhāyana, Āpasthamba, Manava and Kātyāyana, etc. It was their commendable effort which helped to preserve knowledge in terms of theory and practice, from generation to generation. To ensure this process of continuity it was later on taken care of by the great *ācārya*s like Bharatamuni and *bhāṣyakāra* Patañjali.

They created new dimensions of interpretation and tried their level best to preserve knowledge by reminding the seekers of knowledge to be a part of the main objective. Most of the *ācārya*s did acknowledge the contribution of the past from which they created a new tradition. The new tradition helped in developing various sciences related to varied spheres of society. The diverse stages of preservation of knowledge; viz. oral and written, theory and practice, in multifaceted forms may be seen at the exhibition viz. विश्ववारा, where various themes like Identity and Difference, Unity of Life, Union of Opposites and People of India, etc. have been showcased. The main objective of the exhibition is to discuss the ways of intellectual preservation of the texts as well as the wider dissemination of the methodology. Hopefully, scholars of various disciplines shall come forward to participate in the panel for a fruitful discussion and provide a line of thought about the preservation and dissemination of manuscripts.

लेखकानुक्रमणिका
Author-Index

प्रतिभागिनां सम्पर्कसूत्राणि
Contact Details of the Participants

Acharya, Anil Kumar, Ramkrishna Mahavidyalaya, Kailashahar, Tripura (North). e-mail: anilacharya1@rediffmail.com

Acharya, Diwakar Nath, Kitashirakawa Shibuse Cho 68, Sakyo-Ku, Kyoto City, Kyoto 6068283. e-mail: diwakar.acharya@bun.kyoto-u.ac.jp

Acharya, Suchitra Ray, Kishore Sangha, Pallimangal Playground, Malancha Road, P.O. Hazinagar, Dist : North 24 Pargonas, West Bengal – 743135. e-mail: Suchitra.roy7@gmail.com

Acri, Andrea, Kloosterpoort 225, Leiden, The Netherlands. e-mail: dwipantara@mac.com

Adluri, Vishwa, 15 Maple Ave, Madison NJ 07940, USA. e-mail: vadluri@hunter.cuny.edu

Ajithan, P.I., Shripuram, Madaikkonam (P.O.), Irinjalakkuda, Thrissur, Keralam - 680712

Ajotikar, Anuja, Dept. of Humanities & Social Sciences, Indian Institute of Technology Bombay, Powai, Mumbai – 400076. e-mail: anujaajotikar@gmail.com

Ajotikar, Tanuja, Dept. of Humanities & Social Sciences, Indian Institute of Technology Bombay, Powai, Mumbai – 400076. e-mail: tanujaajotikar@gmail.com

Aklujkar, Ashok Narhar, Department of Asian Studies, University of British Columbia, Vancouver, B.C., Canada. e-mail: ashok.aklujkar@ubc.ca

Alkujkar, Vidyut, Centre for India and South Asian Research Institute of Asian Research University of British Columbia, Vancouver, B.C. Canada

Allister, Patrick Mc, Ennsgasse 13/6, 1020 Vienna, Austria. e-mail: Patrick.mcallister@oeaw.ac.at, pma@rdorte.org

Ambily M.R., Madhavana (House), Kurumassery P.O., Ernakulam Distt, Kerala – 683579. e-mail: ambili.abi@gmail.com

Anand, Urmila, 33, Madhuvan Enclave, Dayalbagh, Agra

Ananthanarayana, H.S., Bangalore

Andrijanic, Ivan, Gracec 1D 10000, University of Zagreb, Croatia. e-mail: ivan.andrijanic2@zg.t-com.hr

Angemeier, Vitus, Rosenacher Strasse, 117C Wien Austria. e-mail: vitusangerneier@univie.ac.at

Artemji, Kedian, Via Francesco Scaduto 60, 00167 Roma, Italy. e-mail: artemio.keidan@gmail.com

Arvinda, Jamkhedkar, 23/5th Tower Godrej Garden Enclave Vikharoli, Mumbai 400079. e-mail: arawindanu@gmail.com

Arya, Vedmitra 28/16, Shakti Nagar, Delhi-110007. e-mail: aaryavedmitra@gmail.com

Attri, Yogesh, S/o Sh, Prabha Dayal, Village Sherla, P.O. Ghaighat, Via-Kumrhatti, Tehsil-Kausauli, Dist. - Solam, H.P-173229. e-mail: Yattri6@gmail.com

Aussant, Emilie, 26 rue du Marechal Foch, 78220 Viroflay, France. e-mail: Emilie.aussant@linguist.jussieu.fr

Babu, E. Suresh, Sree Sankaracharya Univ. of Skt., R/C. Koyilandy, (P.O.) Nadavathur, Calicut, Kerala - 673330

Bagchee, Joydeep, Schliemannstr 32, 10437 Berlin, Germany. e-mail: jbagchee@gmail.com

Bahulkar, Srikant, Central University of Tibetan Studies, Sarnath, Varanasi. e-mail: shrikant.bahulkar@gmail.com

Bailey, Greg, 25 School Rd., St. Andrews, Vic 3761, Australia. e-mail: greg.bailey@latrobe.edu.au

Bakamoone, Indaratana, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi – 110067

Balte, Bharati, 255, Kasba Peth, 12, Suhrud Soc, Pune-411011. e-mail: Bharati_balte@rediffmail.com

Balvir, Nalini, 32, rue des Bruyeres, 921310 Sevres, France. e-mail: nalini.balbir@wanadoo.fr

Bandyopadhyay, Anindya, C/o- Niladrisankar Bandyopadhyay, B-9/71, Kalyani, Dist. Nadia, West Bengal – 741235. e-mail: Anin_bn1@hotmail.com

Bandyopadhyay, Nabanarayan, School of Vedic Studies, Rabindra Bharati University, 56A, B.T. Road, Kolkata-700050, West Bengal. e-mail: Naba_narayan@yahoo.com

Bandyopadhyay, Prasanta, Dept: of History & Philosophy, 2-155 Willson Hall, Montana State University, Boteman, MT 597, U.S.A. e-mail: psb@montana.edu

Bandyopadhyay, Pratap, 6-C, Cornfield Road, Namita Smriti, Calcutta – 700019 (W.B.). e-mail: bandyopadhyaypratap@yahoo.co.in

Banerjee, Manabendu, 27/L/5, Raja S.C. Mullick Road, Kolkata-700032. e-mail: Banerjee.manabendu@yahoo.co.in

Banerjee, Meeta, Sanskrit Department, Allahabad University, C/o V. Shashwat, 37, Chatham lines' Old Cantonment, Sultanpur House, Allahabad, U.P. e-mail: pralld@rediffmail.com

Barazer-Billoret, Marie-Luce, 50, Rue Du Disque, 75013 Paris, France. e-mail: Luce.barazer@wanadoo.fr

Basu, Ratna, 183, Jodhpur Park, Backside Bldg, Ist Floor, Kolkata-700068, West Bengal. e-mail: Ratna.basu@ymail.com

Basu, Shiuli, 20A, Ram Ratan Bose Lane, Shyambazar, Kolkata-700004. e-mail: Ghosh.shiuli@rediffmail.com

Bäumer, Bettina, e-mail: bettinabaeumer@yahoo.com

Ben-Dor, Sharon, C\O Narayan Govenkar, Zor Vaddo Muddi, Opp. of the Flushing Meadows, Anjuna, Chapora, Bardez, Goa, India. e-mail: sharonbendor@yahoo.com

Benedetti, Giacomo, 27b, bd. Jourden 75014, Paris France. e-mail: giacomobenedetti@hotmail.com

Bhadra, Manji, 311, Godavori Hostel, JNU, New Delhi-110067. e-mail: manji.bhadra@gmail.com

Bhardwaj, Kamla, 4080, B-5 & 6, Vasant Kunj, New Delhi-110071. e-mail: Kamlabhardwaj55@gmail.com

Bhardwaj, Radha Madhav, Deen Dayal Upadhyaya College, University of Delhi, Karampura, New Delhi – 110015. e-mail: rm_bharadwaj@yahoo.co.in

Bhargava, Dayanand, J 1/7, Jeevan Suraksha Flats, Vidyadhar Nagar, Sector – 2, Jaipur – 302023. e-mail: dayanandbhargava@gmail.com

Bhat, Shripad, Dept of Sanskrit & Indological Studies, Tilak Maharashtra Vidyapeeth, 1242, Sadashivpeth, Pune. e-mail: shripadbhat@rediffmail.com

Bhat, Vanishri, Dept. of HSS, IIT Bombay, Powai – 400076, Mumbai

Bhate, Saroja, 15/46, Nirmalbag, Parvati Peth, Pune - 411009. e-mail: saroja@bhates.net

Bhatt, Vasant Kumar M., A-2, Surbhi Apt; Subhash Society, Vijay Cross Road (East), Ahmedabad-380009. e-mail: bhattvasant@yahoo.co.in

Bhattacharjya, Pankaj, House No-48, Kailash Nagar, Hatigaon Beltol Sanjogi Path, Hatigaon, Guwahati-781038 Assam. e-mail: Nikshi.mon@gmail.com

Bhattacharya, Kamleswar, e-mail: bhattacharya.kamaleshwar@gmail.com

Bhattacharya, Pradeep, AD-64, Salt Lake, Kolkata-700064. e-mail: kanakpradip@yahoo.com

Bhattacharya, Sudeshna, Nibaas Part 2, Flat no 4C, Opp Assam Police Hqrs, CID Office Byelane, Ulubari, Guwahati – 110007. e-mail: sbmgu2010@gmail.com

Bhattacharya, Sukhamay, Hitesh Biswas Road, Ambieapatty Silchar-788004, Assam. e-mail: Swapna_dvi@rediffmail.com

Bhattacharya, Tanmay Kumar, Govt. Sanskrit College, Kolkata, 1 Bankim Chaterjee Street, Kolkata-700073, West Bengal

Bhattacharyya, Jagatram, Dept. of Sanskrit and Prakrit, Jain Vishva Bharati University, Ladnun-341306, Rajasthan. e-mail: jagatrb@gmail.com

Bhavani, Ramachandran, 522, RBCA CGHS, Plot – 3, Sector – 10, Dwarka, New Delhi – 110075. e-mail: drbhavanibalagopal@yahoo.co.in

Bhide, Prasad, C/o, Malhar Kulkarni, 26-B, Asmita Society, Shastri Nagar, Old Dombivali Road, Dombivali-West. e-mail: Prasad_bhide@yahoo.co.in

Bidnur, Jahnavi, A-703, Ishansrushti, Warje, Pune-411052. e-mail: jahnavibidnur@gmail.com

Biltharia, Hemlata, 73, Halipad Colony, Near Jiwaji Club, Gwalior (M.P.)

Bisschop, Peter, Van der Hoevenstraat 1, 2313 V A, The Netherlands. e-mail: p.c.bisschop@hum.leidenuniv.nl

Biswas, Nikunja Behari, Dean, Ashutosh Mukhopadhyaya School of Education, Assam University, Silchar-11. e-mail: Biswasnb1952@yahoo.co.in

Bora, Suresh Chandra, Dept. of Sanskrit, Cotton College, Guahati-781001, Assam. e-mail: sureshcbora@gmail.com

Bose, Mandakranta, 4166 West 10th Avenue, Vancouver BC Canada V6R 2H3. e-mail: mbose@interchange.ubc.ca

Boudon, Lyne Bansat, 53 Rue Manin 75019, Paris, France. e-mail: lyne.bansat-boudon@ephe.sorbonne.fr

Bouruah, Jewti, Jhanji H.N.S. College, Jhanji, Sivasagar, Assam – 785683

Bowles, Adam, 14 Cookaba St Riverhills QLD, Australia. e-mail: a.bowles1@uq.edu.au

Brockington, John, 113 Rutten Lane, Yarnton, Kidlington, OX5 1LT, U.K. e-mail: J.L.Brockington@ed.ac.uk

Brodbeck, Simon, 1 Sawyer Court, Cardigan Street, Cardiff, CF5 1RY, Wales, UK. e-mail: brodbecksp@cf.ac.uk

Bronner, Yigal, Haamoraim 27, Jerusalem, Israel. e-mail: ybronner@uchicago.edu

Broo, Mans, Vardberfsgatan 8 b, 20700 Abo, Finland. e-mail: mans.broo@abo.fi

Buchta, David, 7137. Bryan St., Philadelphia, PA 19119 USA. e-mail: dbuchta@rci.rutgers.edu

Cardona, George, 72 Woodsidedrive, Lumberton, NJ, 08048, USA. e-mail: cardonagj@earthlink.net, cardona@sas.upenn.edu

Cha, Sangyeob, Geumgang University, 522 Sangweol-ro, Sangweol-myeon, Nonsan-si, Chungnam, Korea. e-mail: yogacara@ggu.ac.kr, csangyeob@gmail.com, yogacara@naver.com

Chakraborty, Chandan Kumar, Ramnagar Road No.6, P.O. Ramnagar – 799002, Agartala, Tripura (W). e-mail: chandankumarchakraborty@gmail.com

Chakravarty, Antara, C/o Tapajyoti Bhattacharya, House No. - 43 Santipath, Zoo- tiniali, 781024, Guwahati, Assam. e-mail: antarapupul@gmail.com

Chakravarty, K.K., Chancellor, NUEPA, Arovinda Marg, New Delhi. e-mail: msk4747@yahoo.in

Chakravarty, Shrutidhara, 34, Gauhati University Campus, Guwahati-781014, Assam. e-mail: Shruti013@rediffmail.com

Chakravortti, Sudip, Village-Abhirampur, P.O. Makrampura Bazar,

Chande, Pankaj, Vice Chancellor, Kavi Kulaguru Sanskrit University, Nagpur. e-mail: pankaj.chande@gmail.com

Chandkiran, Sahuja

Changhwan, Park, Seodaemun, Yonhee 2dong 103-2, Seoul Korea. e-mail: abhidharma@yahoo.co.kr

Chapple, Christopher Key, Loyola Marymount University, Los Angeles, California, United States.

Chatterjee, Indira, 33/69, Nabin Das Road, Kolkata-700090. e-mail: chatterjeeindira@yahoo.in

Chatterjee, Mitali, Asiatic Society, 1, Park Street, Kolkata-16. e-mail: *Librarianasiatic@gmail.com, Mitali-chat@yahoo.co.in*

Chatterjee, Shivanee, Subodh bela Bhawan Japantalamore, *Post – Rajbati,* Dist.- Burdwan, West Bengal - 713104. e-mail: Dchaterji56@gmail.com

Chattopadhyay, Rita, Dept. of Sanskrit, Jadavpur University, Main Campus 188, Raja S.C. Mallik Rd., Kolkata - 700 032. e-mail: ritarbu@hotmail.com, ritarta@hotmail.com

Chaturvedi, Umakant, Rashtriya Sanskrit Sansthan, Jaipur Campus, Triveni Nagar, Gopalpura Bypass, Jaipur- 302018 (Rajasthan)

Chaubey, Awadhesh Kumar, 3/125, Vikas Khanda, Gomati Nagar, Lucknow-10. e-mail: drakchaubey@gmail.com

Chaudhry Ferraro, Simona, Hargastenstrasse. 24, 5703 Seon, Switzerland. e-mail: Simona.Chaudhry@unilu.ch

Chavda, Roopa, 153/1, Sector- 26, Gandhinagar (Gujarat). e-mail: Roopa_chavda@yahoo.com

Chettiartaodi, Rajendran, 28/1097, Rajadhani, J.P. Kumaran Nair Road, Chevayur, Calicut- 673017, (Kerala). e-mail: crajenin@yahoo.com

Chhom, Kunthea, 29 EO, Street 136, Khan Daun Penh, Phnom Penh, Cambodia. e-mail: kchhom@yahoo.com

Chojnacki, Christine, 996 Chemin Des Mollierer, 69210 Larbresle, France. e-mail: christine.chojnacki@univ-lyon3.fr

Choudhury, Goutam, Dept. of Sanskrit, Nalbari College, Nalbari Assam-781335. e-mail: Dr.goutamchoudhury@yahoo.in

Ciolfi, Sabrina, Via Tito Vignoli 46 20146, Milano, Italy. e-mail: mail@sabrinaciolfi.com

Clavel, Anne, 16 rue Fabrot, 13100 Aix-en-Provence, France. e-mail: Anne.clavel@club-internet.fr

Clercq, Eva De, Maaltebruggestaat 13-001, 9000, Gent. e-mail: evadeclercq@gmail.com

Cover, Jennifer, 12 Elswick Street, Leichhardt, NSW 2040 Australia. e-mail: Jennifer.cover@ursys.com.au

Cuneo, Daniele, Cuneo Daniele, 7 Richmond Terrace, Cambridge CB5 8AJ. e-mail: danielecuneo@hotmail.com, daniele.cuneo@univie.ac.at

Czerniak Drozdzowicz, Marzenna, Indology Department, Institute of Oriental Studies, Jagiellonian University, Cracow, Poland

Damodharan, P.M., Pazhiyoor Mana, Thanneerkode, Chalisseri (Via) Palakkad-679536, Kerala. e-mail: damupazhoor@yahoo.co.in

Dangarikar, Chaitali, Dept.of Humanities Social Science, Indian Institute of Technology, Powai, Mumbai-400076

Das Gupta, Mau, 5, Swami Vivekananda Road Extn., West Rajapur, Kolkata-700 032. e-mail: uncommon.mau@gmail.com

Das, Ashok Kumar, At- Bagasahi, Po- Pritipur - 755013, Dist- Jajpur, Orissa. e-mail: ashok10.skt@gmail.com

Das, Brindaban Bihari, Panchanantala Road, Sukchar, 24 Parganas (North), Kolkata – 700 115. e-mail: babaji46@gmail.com, babaji46@vsnl.in

Das, Dillip Kumar, Qr.-No-M-428, Bandhabahal Colony, Jharsuguda – 76211, Orissa. e-mail: dilupondy@gmail.com, Ddnext4@gmail.com

Das, Harish, C-23/5, Kabir Chaura Math, Varanasi, UP-221001. e-mail: harishdasindia@gmail.com

Das, Satabdi, 23/20 Naktala Road, Kolkata - 700047, West Bengal. e-mail: satabdi09das@gmail.com

Dash, Narayana, Sanskrit Department, Ramakrishna Mission Residential College, Narendrapur, Kolkata West Bengal-700103. e-mail: dashnarayana72@gmail.com

Dash, Siniruddha, Dept. of Sanskrit, University of Madras, Marina Campus, Chepauk, Chennai – 600 005. e-mail: dash_sans@yahoo.co.uk

Davis, Donald, 305 S Owen Dr, Madison, WI 53705, USA. e-mail: drdavis@wisc.edu

De Simini, Florinda, Via Tropeano, 47 ZIP, 80131 Naples, Italy. e-mail: florindadesimini@rocketmail.com

Dejenne, Nicolas, 13, Boulevard du Val-de-Chezine, 44800 Saint-Herbalain, France. e-mail: Nicolas.dejenne@gmail.com

Deka, Indrani, Academic Consultant, K.K. Handiqui State Open Univ. Housefed Complex, Dispur, Guwahati 781006, (Assam). e-mail: dekaindrani@gmail.com

Deka, Upama Barman, Deptt. of Sanskrit, Gauhauti University, Guwahati – 14. e-mail: upamabarmandeka@gmail.com

Delire, Jean Michel, 5, rue de la Levure-1050-Brussels, Belgium (Europe). e-mail: jmdelire@ulb.ac.be

Deroukaki, Vassiliki, Kapodistriou 29, Halandri- 15233, Athens Greece. e-mail: vassilikider@hotmail.com

Desai, Subhadra, 501 Parivar Aptts, 30 I.P. Extn, Delhi – 110092. e-mail: Subhadra_desai@hotmail.com

Devanathan, R., Jaipur

Devi, Swapna, Hitesh Biswas Road, Ambicapatty, Silchar-788004, Assam. e-mail: Swapna_dvi@rediffmail.com

Dharmavir, S.M.A.T.T. College, Bahera, Laheriasarai, Darbhanga – 846009. e-mail: Acharyadr.dharmaveera@gmail.com

Dharurkar, Chinmay, Dept. of HSS, IIT Bombay, Powai, Mumbai - 400076. e-mail: chinmayvijay@gmail.com

Dhir, Aparna, House No.-1, Road-22, Punjabi Bagh Extension, New Delhi-110026. e-mail: Dhir.aparna@gmail.com

Dixit, Pushpa, Director, Paanini Shodh Sansthan, Bilaspur, Chattisgarh

Dobre-Brat, Florina, 7, Valea Calugareasca, BI.A6, Sc.6, Ap.76, 061723, Bucuresti, S6, Romania. e-mail: inadobre@yahoo.com

Dravid, Mani

Drocco, Andrea, Department of Oriental Studies, Turin University, Italy. e-mail: andrea.drocco@yahoo.it

Dubey, Archana, 8 Ravindra Niwas, Banasthali vidyapith, Rajasthan-304022. e-mail:_archanakumaridubey@gmail.com

Duquette, Jonathan

Dutta, Pratik, Room no. 254. Sutlej Hostel, J.N.U, New Delhi-110067. e-mail: incrediblepratik@gmail.com

Dwivedi, Rewa Prasad, 28, Mahamana Puri, Varansi – 5

Dyczkowski, Mark

Figueroa-Castro, Oscar, Playa Roqueta 182-4, Marte, Mexico City, 08830, MEXICO. e-mail: ofigueroa4@gmail.com, figueroa@uchicago.edu

Filliozat, Pierre-Sylvain, 13 rue Rambuteau, Paris 75004 (France). e-mail: Pierre-sylvain@filliozat.net

Fisher, Elaine, 19, Dumas St, Pondicherry-605001, T.N. e-mail: Emf2127@columbia.edu

Flugel, Peter, 16 Elsinore Gardens, London Nw2 1ss, UK. e-mail: pf8@soas.ac.uk, flugel.peter@gmail.com

Forizs, Laszlo, Zrinyi utca 98, Budapest, H- 1171 Hungary. e-mail: Laszlo.forizs@gmail.com

Franceschini, Marco, Via Speranza 167- 40133, Bologna- Italy. e-mail: Marco.franceschini3@unibo.it

Francis, Emmanuel, 10 RUE DU Jourdain Batimentc, 75020 Paris

Freschi, Elisa, Bennoplatz 4/1/15 1080 Wien, (Austria). e-mail: Elisa.freschi@uniroma1.it, elisa.freschi@gmail.com

Gadgil, Mugdha, A-54, Rutuparna, S.No 40/1+2+3, Kothrud, Pune Maharashtra-411038. e-mail: Mugdha.gb@gmail.com, Mugdhag@unipune.ac.in

Ganesan, Thiagarajan, P.B. 33, French Institute, Pondicherry – 605001. e-mail: ganesan@ifpindia.org

Gangodawila, Chandima, 205/1 Vivekarama Mawatha, Old Kottawa Road, Mirihans, Nugegoda, Srilanka. e-mail: Chandima1984@gmail.com

Ganguly, Bhabani, Skyline Co-op Society, Flat No. 304, 2, Bidhan Sishu Sarani, Kolkata - 700 054. e-mail: Bhabani57@yahoo.co.in

Ganser, Elisa, 61rue Pascal, Paris. e-mail: elijanart@yahoo.it

Gayathri Shastry, Y.S., # 459, III CROSS, Wilson Garden, Banglore-560027. e-mail: Gaycha20022002@yahoo.co.in

Ghai Kaushik, Pankaja, Lady Shri Ram College for Women, University of Delhi, Delhi. e-mail: pankaja22200@gmail.com

Gillon, Brendan Stormont, 3841 Wilson avenue, Montreal, Quebec H4A 2T7, Canada. e-mail: brendan.gillon@mcgill.ca

Goldman, Robert P., 1182 Arch Street, Berkeley California, USA. e-mail: rpg@calmail.berkeley.edu, rpg@berkeley.edu

Goldman, Sally J. Sutherland, 1182 Arch Street, Berkeley California, USA. e-mail: sjsg@berkeley.edu

Golovkova, Anna A., 113 Glen Place, Apt 3A, Ithaca, Ny 14850. e-mail: golovkova@yahoo.com

Goodall, Dominic, 10 place, Gambetta, Paris 75020, France. e-mail: dominic.goodall@gmail.com

Gopal, Madhav, Centre for Linguistics, SLL & CS, Jawaharlal Nehru University, New Delhi. e-mail: Mgopalt@gmail.com

Gorisse, Marie Helene, 51 RUE Jcquemars Gelee, 59000 Lille, France. e-mail: mhgorisse@gmail.com

Goswami, Bisakha, 23/2 Avinash Banerji Lane, Howrah – 711104, West Bengal. e-mail: bisakhagoswami@yahoo.co.in

Goswami, Malinee, 49, Navagiri Road, Chandamari, Guwahati-781003. e-mail: Malinee-g@ymail.com

Goswami, Subuddhi Charan, Rabindra Bharati University, 56A, B.T. Road, Kolkata-700050, West Bengal. e-mail: sucharangoswami@yahoo.co.in

Goyal, V.K., Shree Kunj, H.No-1256, Shanti Nagar, Kurukshetra, Haryana-136119. e-mail: drvkgoyal@gmail.com

Gundecha, Sangeeta, Rashtriya Sanskrit Sansthan, Bhopal Campus, Bag Sewania, Bhopal-462043 (M.P)

Gupta, Bina, Professor of Philosophy, Director, South Asian Studies Program, 418 Strickland Hall, University of Missouri, Columbia, Missouri 65211. e-mail: guptab@missouri.edu

Gupta, Reeta, Room No. 22, Chandrabhaga Hostel, Jawaharlal Nehru University, New Delhi-110067. e-mail: Reeta.jnu@gmail.com

Gupta, Vinod Kumar, Sanskrit Department, Govt. P.G. College, New Tehri, Uttarakhand

Hanneder, Jurgen, Masbuy, Germany

Hegarty, James M., 220 Merthyr Road, Pontypridd, Rhondda CynonTaff, Wales, CF37 4DH, U.K. e-mail: hegartyjm@googlemail.com

Hegde, G.S., Sanskrit Yakshagana Milanam, 28, Matrashree Mahishi Road, Malamaddi, Dharwad-580001. e-mail: gshy@rediffmail.com

Hellwig, Oliver, South-Asia Institute, University of Heidelberg, IM Neuenheimer Feld 330, 69120 Heidelberg, Germany. e-mail: hellwig7@gmx.de

Hiltebeitel, Alf, 3625 Iryomar Place, N4S Washington B 20065. e-mail: beitel@gwu.edu

Hock, Hans Henrich, 703 South Prairie Street, Champaign IL 61820, USA. e-mail: hhhock@illinois.edu

Houben, Jan E.M., Ecole Pratique des Hautes Etudes, Section des Sciences Historiques et Philologiques, a la Sorbonne, rue des Ecoles 45-47, 75005 Paris, France. e-mail: jemhouben@gmail.com

Huet, Gerard, 12 rue du Gros-Chene, 92370 Chaville, France. e-mail: Gerard.huet@inria.fr

Hunnargikar, Leena, 2/3, Balwant Chambers, New Pandit Colony Corner, Sharanpur Road, Nashik – 422 002, Maharashtra. e-mail: leenavh@gmail.com

Ichimura, Shohei, North American Institute of Zen, Buddhist Studies, USA. e-mail: shoheilchimura@earthlink.net

Iwasaki, Yoichi, #100, 1-34-4 Kamiuma, Setagaya, Tokyo-1540011 Japan. e-mail: iwasakiyoichi@gmail.com

Jaddipal, Viroopaksha, Rashtirya Sanskrit Vidyapeeth, Deemed University, Tirupati - 517064. e-mail: vvjaddipal@gmail.com

Jain, Anekant Kumar, Jin Foundation, A93/7A, Behind Nandu Hospital, Chatturpur Extention, New Delhi-10074. e-mail: Anekant76@yahoo.co.in

Jain, Anita, 304, Gotam Buddha Niwas, Banasthali Vidyapith, Banasthali – 304022, Tonk Rajasthan. e-mail: jainsumedha@yahoo.co.in

Jain, Dharm Chand, 3k 24-25 Kudi Bhagatasain, Jodhpur – 342005, Rajasthan

Jain, Dharmendra, Rashtriya Sanskrit Sansthan, Jaipur Campus, No. 5, Gopalpura Bypass, Triveni Nagar, Jaipur – 302018, Rajasthan. e-mail: dkprakrit@gmail.com

Jain, Kamlesh Kumar, Rashtriya Sanskrit Sansthan, Jaipur Campus, Triveni Nagar, Jaipur-302018, Rajasthan. e-mail: kamleshrssjpr@rediffmail.com

Jain, Raka, 3/65 Vikas Khand, Gomti Nagar, Lucknow U.P. e-mail: Vijayjain.sampadak@gmail.com

Jain, Sapna, Room No. 022, Chandrabhaga Hostel, JNU, New Delhi-110067. e-mail: Vision123.sapna@gmail.com

Jain, Shalin, F-22, Prashant Vihar, Delhi - 110085. e-mail: shalin1974@gmail.com

Jain, Sudeep, Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, Katwaria Sarai, New Delhi – 110016. e-mail: skjainlbs@yahoo.co.in

Jain, Vijay Kumar, 3/65 Vikas Khand, Gomti Nagar, Lucknow. e-mail: Vijayjain.sampdak@gmail.com

Jani, Harshdev Madhav, A-12, Hiramoti Tenament, Opp. Satyamdev Hospital, Chandkheda, Ahmedabad – 382424, Gujrat. e-mail: madhavharshdev@gmail.com

Jani, Pankaj, Somnath Sanskrit University, Somnath, Junagarh, Gujrat

Jathavedan, Athira, Aajanam, Pipe Line Road, N.P.O.L.P.O., Thrikkakara, Cochin-682021. e-mail: Adi.vedan@gmail.com

Jatoo, Sushma, Indira Gandhi National Centre for the Arts, 11, Man Singh Road, New Delhi – 110001. e-mail: sushma.jatoo@gmail.com

Jezic, Mislav, Kneza Mislava 14, 10 000 Zagreb, Croatia. e-mail: mjezic@ffzg.hr

Jha, Amar Jee, Deptt. of Sanskrit, University of Delhi, Delhi – 110007 C/o Jha General Store, 55A, Bersai, Nr. JNU, New Delhi – 110016. e-mail: amarjeejhadu@gmail.com

Jha, Bodh Kumar, Rashtriya Sanskrit Sansthan, K.J. Somaiya Sanskrit Vidyapeetha, Vidya Vihar, Mumbai. e-mail: Vivekjha1996@gmail.com

Jha, Chandra Bhushan, A-11, St. Stephen's College, University of Delhi, Delhi-110007. e-mail: Cbjha1@gmail.com

Jha, Deva Narayan, University Deptt. of Sahitya, K.S.D Sanskrit University, Darbhanga, Bihar-846008

Jha, Divyanand, WZ-44C, Possangipur, Janakpuri, New Delhi-110058. e-mail: divujha@gmail.com, divujha@yahoo.com

Jha, Girish Nath, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi. e-mail: girishjha@gmail.com

Jha, Himanshu Shekhar, A-207, Kalyani Apts., Sector – 06, Vasdundhara, Ghaziabad

Jha, Parmanand, WZ. 44C, Possangipur, Janakpuri, New Delhi-110058. e-mail: Paramjha2010@gmail.com

Jha, Punam

Jha, Ram Nath, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi-10067. e-mail: Rnj12@hotmail.com, Dr.ramnathjha@gmail.com

Jha, Sadanand, Lakhanpur, Po Mad Hubani, Bihar-847403. e-mail: jahnavisanskritjournal@gmail.com

Jha, Sarva Narayan, 614, Viram Khand -5, Gomti Nagar, Lucknow – 226010, Uttar Pradesh. e-mail: Snjha62@gmail.com

Jha, Shankarji, Department of Sanskrit, Punjab Univeristy, Chandigarh-160014. e-mail: shankarjijha@hotmail.com

Jilsha, A., 8/211, Durgagoshtam Gramam, Chittur (P.O.), Palakkad – 678101. e-mail: jilsha82@yahoo.com

Joseph, Kristen De, Beestenmarkt 6a, 2312 CC Leiden, The Netherlands. e-mail: k.h.de.joseph@gmail.com

Joshi, Anagha, Flat No. 202, Rahul Apartment, Karvenagar, Pune-411052. e-mail: Anaghaj2002@yahoo.com, Anaghaj2002@gmail.com

Joshi, Dinesh M.

Joshi, Narayan R., 1735 Bryant Way, Beaumont, Texas, 77706, USA. e-mail: giravani@juno.com

Joshi, Rasik Vihari, Mexico. e-mail: jrasik@colmex.mx

Kalia, Deepak, B-7, Type V I.A.R.I, Pusa, New Delhi-110012. e-mail: Asharma.kalia@gmail.com

Kanan, V., Department of Mathematics and Statistics, University of Hyderabad, Gachibowli, Central University P O, Hyderabad - 500 046

Karasinski, Maciej, Department of Sanskrit, Calicut University, Kerala. e-mail: m.karasinski-sroka@uj.edu.pl

Kastsunori, Hirano, 4-150-11 Ono-cho, Kasugai-shi, Aichi, Japan. e-mail: hirano@gcoe.lit.nagoya-u.ac.jp

Kataria, Usha, U.S. Library of Congress, American Centre, 24, KasturbaGandhi Marg, ND-01. e-mail: ushakataria@hotmail.com

Katayama, Yumi, 3-5-406 Ushitahonmachi-higashiku, Hiroshima-shi, Hiroshima-ken, Japan 732-0066. e-mail: ykatayama@hiroshima-u.ac.jp

Katira, Dipesh, C/9, Jyoti building, Hill View Society, Dr. R P Road, Mulund (W), Mumbai - 400080. e-mail: Dipesh.katira@gmail.com

Kato, Takahiro, Marthastr.12, 06108, Halle (Saale), Germany. e-mail: tkhrkt@hotmail.com

Katre, Shailaja S., Dept. of Sanskrit and Prakrit Languages, University of Pune, Pune - 411 007 (Maharashtra State). e-mail: shailajaskatre@gmail.com

Kaul, Advaitavadini, Indira Gandhi National Centre for the Arts, 11 Mansingh Road, New Delhi. e-mail: Kalakosa_ed@yahoo.co.in

Kawajiri, Yohei, Via Principe Amedeo 27, Roma, Italy. e-mail: ykawa1227@yahoo.co.jp

Khaladkar, Varada, Bilvapuri Apartments, 1294B Sadashiv Peth, Pune – 411030. e-mail: varada.kh@gmail.com

Khamek, Bamroong, 70 Muban Rungroj, Leabklongthaweewathna Rd, Saladhamasob district, Bangkok 10170 Thailand. e-mail: bumroong00@yahoo.com

Khanna, Madhu, Centre for the Study of Comparative Religion and Civilizations, Jamia Milia Islamia, Noam Chomsky Complex, First Floor, Jamia Nagar, New Delhi 110 025, khanna_madhu@yahoo.com

Khare, Ambarish Vasant, Shree Khunya Muralidhar Mandir, 1236, Sadashiv Peth, Pune-411030. e-mail: avkhare@gmail.com

Kintaert, Thomas, 26-28/4/4, A-1140 Wien, Austria. e-mail: thomaskintaert@gmail.com, thomas.kintaert@univie.ac.at

Klein, Jared, Department of Classics, University of Georgia, 6A 3602 USA. e-mail: jklein@uga.edu

Klinnoi, Chainarong, 8 Moo 6, Bangkhunsai, banlaem, Phetchaburi, Thailand 76110

Kohler, Frank, Hartmeyerstrasse 19, 72076 Tuebingen, Germany. e-mail: frank.koehler@uni-tuebingen.de

Krishna Sastry, Chamu, Akhil Bharatiya Sangathan Mantri, Sanskrit Bharati, Mata Mandir Gali, Jhandewalan, New Delhi-110005

Krishna Sastry, Sundareswaran Nochur, Department of Sanskrit University of Calicut, Kerala-673635. e-mail: nkswaran@gmail.com

Kshirsagar, Vinaya, 370, Shaniwar Peth, Pune-411030. e-mail: kneelavi@gmail.com

Kulkarani, Amba, Department of Sanskrit Studies, University of Hyderabad, Gawchivalli, Hyderabad. e-mail: apkshuohyd.ernet.in, ambapradeep@gmail.com

Kulkarni, Malhar, Dept.of Humanities Social Science, Indian Institute of Technology, Powai, Mumbai-400076. e-mail: malharku@gmail.com

Kulkarni, Nirmala, Flat No. 1, Uttam Enclave, Sno. 155/1/7 Aundh, Pune - 411007. e-mail: nirmala@unipune.ac.in

Kulshrestha, Agam, 33, Dayanand Bagh, Before Tagore Nagar, Dayal Bagh, Agra – 282005. e-mail: agam1616@gmail.com

Kumar, Ashish, Room No. 214, Birla Hostel (B), BHU, Varanasi, UP-221005. e-mail: askabros@gmail.com

Kumar, Bachchan, Indira Gandhi National Centre for the Arts, CV Mess, Janpath, New Delhi – 110001

Kumar, Brahmachari Surendra, 75C Pataliputra Colony, Patna – 800013

Kumar, Dibanshu, C/o Kavikulbhushan Srivastava, Moh-Chota Telpa (Lala Toli), PO. & P.S- Sadar Chapra, Dist- Saran (Chapra) 841301

Kumar, Kuldeep, Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, New Delhi-110016. e-mail: seemasatks@gmail.com

Kumar, Mithilesh, House No. 50 Road No. 2A, Indrapuri, Patna-24 (Bihar). e-mail: mithileshsggs@gmail.com

Kumar, Shashi Prabha, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi - 110067. e-mail: prof.shashiprabha@gmail.com

Kumar, Supti, Padmavati Ladies Hostel, Rastriya Sanskrit Vidyapeeth, Tirupati. e-mail: Aditibasu22@yahoo.in

Kumari, Maitreyee, Dept. of Sanskrit, Kamala Nehru College, Khelgaon, New Delhi-49. e-mail: Mkkumari51@yahoo.com

Kummel, Martin Joachim, Erbprinzenstrasse 20, 79098 Freiburg, Germany. e-mail: martin.kuemmel@mail.uni-freiburg.de

Kuniko, Hosono, 6-4-27 Okamoto, Higashinada-ku, Kobe City, Hyougo 658-0072, Japan. e-mail: kunikoh@tuba.ocn.ne.jp

Kutumba Sastri, Vempaty, Rashtriya Sanskrit Sansthan, Rajiv Gandhi Campus, Sringeri

Lakshminarasimham, Sristi, Researcher, French Institute of Pondicherry, 11, Saint Louis street, PBNO – 33, Pondicherry – 605001. e-mail: slnarasimham@ifpindia.org

Lall, Sudhir, Indira Gandhi National Centre for the Arts, 11, Man Singh Road, New Delhi – 110001. e-mail: sudhirlall@gmail.com

Larson, Gerald James, University of California, 24346 Via San Clemente, Mission Viejo, CA 92692, USA. e-mail: glarson@religion.ucsb.edu

Leclere, Basile, 60 rue Duguesclin, 69006 Lyon, France. e-mail: b.leclere@laposte.net

Leurmsai, Samniang, 102/160 Moo 6, Kancanapisek Rd, Bang Muang, Bangyai, Nonthaburi, Thailand

Lidova, Natalia, 115035, Moscow, Bolshaya, Ordynka, 13/9-5. e-mail: n.lidova@mail.ru

Lochan, Amarjiva, e-mail: amarjiva@emai.com

Lubin, Timothy, 433 Spring Farm Road, Lexington, Virginia, USA. e-mail: lubint@wlu.edu

Madhu T., Sree Sankaracharya Univ. of Skt, Regional Centre Koyilandy, Naduvathoor (PO), Koyilandy, Kozhikode, Kerala – 673330

Maes, Claire, Raketstraat 76, 9000 Gent Belgium. e-mail: Claire.maes@ugent.be

Magnone, Paolo, Viale Gabriele B'Annunzio 9, 20123 Milan, Italy. e-mail: Paolo.magnone@unicatt.it,_Paolo.magnone@jambudvipa.net

Mahadevan, Thennilapuram, 5805 Cleveland Ave, Riverdale Park 20737, USA. e-mail: teepee43@yahoo.com

Mahanta, Anupama, Department of Sanskrit, Jhanji H.N.S. College, Assam

Mahesh, Koolakkodlu, CNRS, University de Paris, Foundation Deutsch, 37 Boulevard Jourdan, Cite Universitaire – 75014, Paris, France. e-mail: k.mahesh.iit@gmail.com

Mak, Bill M., Sakyo-ku Ichijowji Iorino-cho 49, Yonjuu hachibankan 102, Kyoto, Japan 606-8166. e-mail: Bill.m.mak@gmail.com

Malhotra, Rajiv, e-mail: rajivmalhotra2007@gmail.com

Mangmeesukhsiri, Sombat, 32/1 Moo 3, Bangkorbau, Phrapradang District, Samutprakarn Province, Thailand. e-mail: sombat69@hotmail.com

Mani, Diwakar, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi-110067. e-mail: diwakarmani@gmail.com

Marciniak, Katarzyna, Jastkowice, ul. Szewska 18, 37- 403 Pysznica Poland. e-mail: katarzyna.marciniak@interia.eu

Matsuoka, Hiroko, B201 Hachihonmatsu-Hara, 10875-1 Higashi-Hiroshima, Hiroshima Japan. e-mail: hmatsuoka@hiroshima-u.ac.jp

Maurya, Kusum, Wz- 27, Basai Dara Pur, New Delhi-110015. e-mail: Astro.kmaurya@gmail.com

Medavarapu, Sampath Kumar, E-403, Shyamal Complex, New C.G. Road Chand Kheda, Ahmedabad (Gujarat) 38242. e-mail: sampath2016@yahoo.com

Medhi, Dilip Kumar, Hindi Department, Guwhati University, Guwahati-781014, Assam

Meena, Vijay Kumar, Room No.-139, Kaveri Hostel, Jawaharlal Nehru University, New Delhi-110067. e-mail: vjyvkm@gmail.com

Meher, Harekrishna, Department of Sanskrit, Government Autonomous College, Bhawanipatna-766001, Orissa. e-mail: Meher.hk@gmail.com

Mehra, Mamta, C.K. 10/71 Brahmnal, Chowk, Varanasi-221001 (U.P.). e-mail:Gloriousorchid.mamta@gmail.com, Uniqe_mamtamehra@yahoo.com

Mejor, Marek, Faculty of Oriental Studies, University of Warsaw, Krakowskie Przedmiescie 26/28. e-mail: major@interia.pl

Milewska, Iwona, ul. Bagatela 10, 30-243, Krakow, Poland. e-mail: Milewska.iwona@gmail.com

Millinson, James

Mills, Libbie, 32 Howland Avenue, Tornoto, Ontario, ON M5R 3B3, Canada. e-mail: libbie.mills@utoronto.ca

Mirnig, Nina, Kard Nagl-Platz 6-7/30, A-1030 Vienna, Austria. e-mail: Nina.mirnig@googlemail.com

Mishra, Ajay Kumar, Rashtriya Sanskrit Sansthan, 56-57, Institutional Area, Janak Puri, New Delhi- 110058. e-mail: Ajaykmishra68@gmail.com

Mishra, Alok, Sindhiya Prachyavidha Sodh Pratisthan, Vikaram University, Ujjaini-456010, M.P. e-mail: akm_2407@yahoo.com

Mishra, Divya, Special Centre for Skt. Studies, Jawaharlal Nehru University, New Delhi-110067

Mishra, Diwakar, 211, Mandvi Hostel, Jawaharlal Nehru University, New Delhi-110067. e-mail: diwakarmishra@gmail.com

Mishra, Godavarish, Chennai. e-mail: gmishra_ms@icpr.in, gmisra19@hotmail.com

Mishra, Gopabandhu, 34 Ter, Rue Molitor, Paris-75016, (France) and Flat -1, Neelkanth Apts, B-1/ 87/ 71 Ka Ravindrapuri Extn., Varanasi - 221005, U.P. e-mail: gopabandhuh@gmail.com

Mishra, Harekrushna, Department of Sanskrit, Pali & Prakrit, Visva Bharati, Santiniketan, West Bengal – 731235. e-mail: harekrushnam2004@yahoo.co.in

Mishra, Hari Ram, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi-110067

Mishra, Madhusudan, KKs Women's College, Balasore, Orissa-756003. e-mail: Msmishra64@gmail.com

Mishra, Manoj Kumar, Faculty of Vedangas, Sri Venkateswara Vedic University, Alipiri-Chandragiri by pass road, Tirupati-517502. e-mail: Vedanga.mkmishra@gmail.com

Mishra, Mukesh Kumar, e-mail: mukeshscssjnu@gmail.com

Mishra, Prafulla Kumar, P.G. Deptt of Sanskrit, Utkal University, Vanivihar, Bhubanswar-751004, Odisha. e-mail: mprafullak@yahoo.com

Mishra, Rajendra, Sunrise Villa, Near Sr. Secondary School, Lower Summer Hill, Shimla – 171005 (H.P.)

Mishra, Ritu, G-15 D, Adhyopak Nagar, Nangloi, Delhi-110041. e-mail: rituitsmagic@gmail.com

Mishra, Sachchidanand, Deptt. of Philosophy & Religion, Banaras Hindu University, Varanasi – 221005 (U.P.). e-mail: sachchitmishra@gmail.com, mishrasachchidanand@yahoo.com

Mishra, Somesh, Principal, śri Sitaram Vedic Sanskrit Adarsh Mahavidyalaya, 7/2A P.W.D. Road, Kolkata-35. e-mail: someshkmishra@gmail.com

Misra, Bidisha, P-899, Block – A, 2nd Gate, First Floor, Lake Town, Kolkata – 700089, West Bengal. e-mail: bids.m812@gmail.com

Moacanin, Kalra Gonc, Mletacka 5, 10000, ZAEREB, Croatia. e-mail: 29wisteviq@gmail.com, nenad.moacanin@zg.t-com.hr

Moacanin, Klara Gonc, e-mail: nenad.moacanin@zg.t-com.hr

Mohanta, Swagata Das, 77, Bindubasini Road, Bhatpara, N. 24 Paraganas, W.B. e-mail: dm.swagata@gmail.com

Mohanty, Sulok Sunder, G.M. Autonomous College, Sambalpur - 768 004, Odisha

Morgan, Les, 2261 Market Street # 199A, San Francisco, California 94114, United States. e-mail: les@growthhouse.org

Mukherjee, Shukla, Rashtriya Sanskrit Sansthan, 56-57, Instutional Area, Janakpuri, New Delhi- 110058. e-mail: S7mukhrjee@yahoo.com

Mukhopadhyay, Dipankar, AB-272, Salt lake city, Sector-1, Kolkata-700064

Muller, Jean-Claude, 12, allee des Tilleuls, L-8508 Redange-5ur-Attert (Luxembourg). e-mail: j-c.muller@ial.be

Muraleemadhvan, P. C., Reshmi, Sreekrishna Nagar, Kothakulamgara, P.O. Amkamaly, Ernakulam, Dist. Kerala – 683572. e-mail: muraleemadhavan@yahoo.com

Murali Krishna, Ravuri Gayatri, K. J Somaiya Sanskrit Vidyapeetham Rastriya Sanskrit Sansthan, Vidya Vihar, Mumbai-400077. e-mail: samskritavahini@yahoo.com, ragamuki@gmail.com

Mutsuddy, Saswati, Block-1, Flat-B, 5th Floor, Sarada Housing Complex, 6, N.G. Basak Road, Kolkata-80. e-mail: saswatimutsuddy@yahoo.com, saswatimutsuddy@gmail.comsmpali@caluniv.ac

Nagaswamy, R., Karnataka. e-mail: nagaswamy@msn.com

Nair, Sreenath, Senior Lecturer, School of Performing Arts, University of Lincoln, Brayford Pool Campus, Lincoln, LN6 7TJ, U.K.

Nanavati, Rajendra, B - 103, Rajlaxmi Society, Old Padra Road, Vadodara-390007, Gujarat. e-mail: Rinanavati2000@yahoo.com

Nanda, Bhagirathi, Shri Lal Bahadur Shastri Vidyapeetha, Qutub Institutinal Area, New Delhi - 110016

Narang, Satyapal, 31 Vidya Apartments, Opp. Jwalapur-5, Rohtak Road, Delhi-110087. e-mail: spnarang@yahoo.com

Narayan, E.N.

Narayanan, E.R., Rashtriya Sanskrit Sansthan, on deputation to CEH IIIT - Hyderabad. e-mail: drernarayanan@yahoo.com

Narsalay, Madhavi, A-203, Balaji Towers, Sector 30-A, Vashi, Navi Mumbai-400705. e-mail: madhavinarsalay@yahoo.com

Neelakandhan, C.M., Sree Sankaracharya University of Sanskrit, Kalady, Ernakulam Dist, Kerala-683574. e-mail: drcmneelakandhan@gmail.com

Nemec, John, 1703 Lombard Street, Philadelphia, PA 19146, USA. e-mail: nemec@virginia.edu

Nigam, Sheel, 103/335, Karnal Ganj, Kanpur – 208001 U.P.

Nimbkar, Sonal

Nishimura, Naoko, 980-0814, Otamayashita, 8-7-102, Aobaky Sendai Japan. e-mail: gharma@sal.tohoku.ac.jp

Ogawa, Hideyo, 3-22-16-803 Hirohon-machi, Kure-shi, Hiroshima, Japan. e-mail: hogawa@hiroshima-u.ac.jp

Ogura, Satoshi, Institute of Persian Research, A-4, Shibli Road, Aligarh Muslim University, 202002, U.P.

Okita, Kiyokazu, 606-8407 Ginkakuji, Mauritous 201, Ginkakuji Mae 16, Sakyo ku, Kyoto shi, Kyoto fu, Japan. kiyokazu.okita@googlemail.com

Olivelle, Patrick, 10300 Morado Cove, # 704, Austin, TX 78759, USA. e-mail: jpo@uts.cc.utexas.edu

Ollett, Andrew, 4010 Hillman Ave Apt. 21, Bronx, Ny 10463, USA. e-mail: Andrew.ollett@gmail.com

Ondracka, Lubomir, Institute for Philoshpy and Religious Studies, Faculty of Arts, Charles University, Nam. J. Palacha 2, Praha 1, 11638 Czech Republic. e-mail: ondracka@ff.cuni.cz

Pai, Venkateswara

Panchmukhi, V.R., Bangalaore

Panda, Swarnalata, Deptt. of Sanskrit, University of Gour Banga, Rabindra Avenue, Malda College Campus, Malda, W.B. – 732101. e-mail: giripanda@yahoo.co.in

Pandey, Anupa, Delhi. e-mail: pande.anupa@gmail.com

Pandey, Asha Rani, 55/B Janakipuram, Kalayanpur, Kanpur 208017 (UP). e-mail: Ashapandey62@gmail.com

Pandey, Ramakant, Rashtriya Sanskrit Sansthan, Deemed University, Triveni Nagar, Jaipur

Pandey, Ramesh Kumar, Deptt of Research & Publication, Shri Lal Bahadur Shastri Rastriya Sanskrit Vidyapeeth, New Delhi – 110016. e-mail: profrkpandey@yahoo.co.in

Pandit, Suraj, 1/8, Swayambhu Soc., Arya Chanakya Nagar, Akurli Road, Kandiwali (East), Mumbai-400101. e-mail: Suraj_pandit@rediffmail.com

Paranjape Jai, Jayawant, 3, Manisha Soc., Tilak Nagar, Dombivali (East), Maharashtra, India-421201. e-mail: Jai_kobra@yahoo.co.in

Parmar, Manjulaben Vasarambhai, At-Varsada, Post-Chhapi, Ta-Vadgam, Dist-Banaskantha, North Gujarat-385210. e-mail: Khanna_vet@yahoo.co.in

Pataskar, Bhagyalata, 501, Shaniwar Peth, Heramb Appts, Mehunpura, Pune – 411037. e-mail: bhagyalatapataskar@yahoo.co.in

Patel, Deven M., University of Pennsylvania, South Asia Studies, 820 Williams Hall, 36th and Spruce St., Philadelphia, PA 19104, USA

Patel, Surekhaben, 1, Vinayakpark Society, Jampura Road, Distt. B.K. Palanpur – 385001 (Gujarat)

Patel, Urvashi C., 26, Devpriya Bunglow, Motera Stedium Road, Sabarmati, Ahemedabad. e-mail: urvashicpatel@yahoo.co.in

Patgiri, Jagdish, Deptt of Philosophy, Cotton College, Guwahati, Assam. e-mail: ritwikajpatgiri@yahoo.co.in, jagadishpatgiri@gmail.com

Pathak, Kalindi Shukla, 2, Vishwabharti Society, Near Navarangpura Telephone Exchange, Ellisbridge, Ahmedabad, Gujarat -380006. e-mail: Kalindis1@gmail.com

Pathak, Nripendra Kumar, 08 Kaveri Hostel, JNU, New Delhi-110067. e-mail: nri.pathak@gmail.com

Patton, Laurie L., Emory University, Atlanta. e-mail: asdean@duke.edu

Paul, Kiparsky, e-mail: kiparsky@csli.stanford.edu.

Pellegrini, Gianni, Via Masarlada 16/A, 33070, Budoia, Pordenone, Italy. e-mail: gianni.pellegrini@unive.it

Penn, Gerald, 55 Brownstone Circle; Thornhill L4J 7P7; Ontario, CANADA. e-mail: gpenn@cs.toronto.edu

Peralta, Miquel, Marine 34-36 2-1, 08172 Sant Wgat Spain. e-mail: miquelperalta@devavani.org

Petersen, Wiebke, Sonnenstrabe 80, 40227, Duesseldorf. e-mail: petersen@phil-fak.uni-duesseldorf.de

Phillips Rodriguez, Wendy J., e-mail: w.j.phillips-rodriguez.03@cantab.net

Pinault, Georges-Jean, 23, rue Leon Frot. 75011 Paris (France). e-mail: georges.pinault@wanadoo.fr

Pokar, Sheetal

Pontillo, Tiziana, via Lamarmora 146 -I-25124, Brescia, Italy. e-mail: Pontillo@unica.it

Prabhu, Balagopala

Prabhudesai, Amogh, Deptt. of Skt & Prakrit Languages, University of Pune, Pune – 7, Maharashtra. e-mail: amoghprabhudesai@gmail.com

Prahladachar, D., 120/2,15th Cross, Ganganna Layout, Banashankari Ist Stage, Bangalore – 560 050.

Prajapati, Ambalal, 25,'SHRUTI' G.H. Board, Sector-21, Gandhi Nagar-382021, Gujarat

Prakash, Prajini, Kunnathuparambil House, Koreya Road, Pachalam Po, Cochin-682012. e-mail: prajusumesh@gmail.com

Prapandavidya, Chirapat, Sanskrit Studies Centre, Silpakorn University, 8 Thaweewatthana Road, Khet Thaweewatthana, Bangkok-10170. e-mail: Chirapat.prapandvidya@hotmail.com

Preetha Ganesan, Gayathri, NCC, Dept. of Sanskrit, University of Madras, Chennai-5. e-mail: Gp_ganesan@yahoo.com

Premalatha V.V., Department of Sanskrit, University of Kerala, Kariyavattom Campus, Thiruvananthapuram. e-mail: premawarrier@gmail.com

Priyadarshini, Shefali, 26, Saraswati Hostel, Triveni Complex, Hindu University, Varanasi, U.P. - 221005. e-mail: Shefstar.2008@gmail.com

Pujol, Oscar, Instituto Cervantes Nueva Delhi, Hanuman Road 48, New Delhi - 110001. e-mail. oscar.pujol@gmail.com, dirndel@cervantes.es

Purkayastha, Sujata, Qr. No. 86, Gauhati University Campus, Gawahati – 781014, Assam. e-mail: Sujata_57@yahoo.com, Sujata.purkayastha@gmail.com

Purohit, Nihar, Samvidvilas, B7/59, Baghada, Sonarpura, Varanasi – 221001. e-mail: niharself@gmail.com

Radhakrishnan, C.S., Dept. of Sanskrit, Pondicherry University, Pondicherry – 605 014. e-mail: csrsanskrit@gmail.com

Radhakrishnan, T.I.

Rai, Shruti, 223, Chandrabhaga hostel, Jawaharlal Nehru University, New Delhi-110067. e-mail: shrutijnu@gmail.com

Raj, Rajan, 505 Pinewood Road, Philadelphra PA 19116-2024 U.S.A. e-mail: rindijan@aol.com

Rajan, Kavitha, International Institute of Information Technology, Gh Room No. 234, Gachibowli, Hyderabad, Andhra Pradesh 500032. e-mail: kavitha@research.iiit.ac.in, rajankavitha@gmail.com

Rajopadhyay, Vijay, 9/1 Pipli Bazar, Mahaveer Marg, Indore, M.P. e-mail: dr_v_rajopadhyay@rediffmail.com

Rajopadhye, Hemant, 4, Lokesh Apts., Opp. Gurudvara, L.B.S. Nagar, Khopoli, Dist.; Raigad, Tal. Khalapur, Maharashtra. e-mail: rajopadhyehemant@gmail.com

Ramachandran, C.K.

Ramakrishnamacharyulu, K.V., Rashtriya Sanskrit Vidyapeetha, Tirupati

Ramakrishnan, Ramachandran, RKM Vivekananda College, Chennai – 600004

Ramana, M.V., Dept. of Sanskrit, Andhra University, Visakhapatnam-530003. e-mail: profmvr@gmail.com, ramana_mv2001@yahoo.com

Ramsubrahmanian, K., IIT Bombay, Powai – 400076, Mumbai. e-mail: kramas@iitb.ac.in

Rani, Sugandha, Plot no. 20, Bajiprabhunagar, Ramnagar, Nagpur - 440 033. e-mail: sugandhadani@yahoo.com, sugandhadani@gmail.com

Rani, Vijaya, "Shree Kunj", H.No. 1256, Shanti Nagar, Kurukshetra University, Kurukshetra, Haryana - 136119. e-mail: drvijayarani@gmail.com

Ranidadhich, Rashtriya Sanskrit Sansthan, Deemed University, Triveni Nagar, Jaipur

Rao, H.V. Nagraj

Rastogi, Meera, K-472, Aashiana Colony, Kanpur Road Scheme, Lucknow-226012. e-mail: mirastogi@yahoo.co.in

Rastogi, Navjivan, B-202/203 Sterling Apartments, 9 University Road, Lucknow-226007. e-mail: Nr2508@airtelmail.in

Rastogi, Rachna, C/o- Sandip Jaiswal, Room No.224, Sutlej Hostel, J.N.U, New Delhi-110067. e-mail: Rachna.rastogi@gmail.com

Rath, Minati, Rashtriya Sanskrit Sansthan, Sadashiv Campus, Puri- 752001. e-mail: Minatirath80@yahoo.com

Rath, Prativa Manjari, P.G. Dept. of Sanskrit, Utkal University, Vanivihar, Bhubaneswar-751004 (Orissa). e-mail: Prativam.rath@yahoo.co.in

Rath, Saraju, International Institute for Asian Studies, P.O. 9500, 2300 RA Leiden, The Netherlands. e-mail: s.rath@iias.nl

Rathod, Hemu Mahesh, 501, Karan Complex, B/H Nehru Bhavan, Raj Mahel Road, Vadodara – 390001, Gujarat

Rathore, Monica Kuwar, C/o Reeta Gupta, Room No.-22, Chandrabhaga Hostel, JNU, New Delhi-110067. e-mail: Monicarathorejnu04@gmail.com

Ratie, Isabelle, Martin-Luther-Ring 7, 04109 Leipzig, Germany. e-mail: isabelle.ratie@uni-leipzig.de

Ratnanjali, 33, Dayanand Bagh, Before Tagore Nagar, Dayal Bagh Road, Agra – 282005. e-mail: ratnanjali2008@gmail.com

Remadevi, Amma S., Sree Sankracharya University of Sanskrit, Kalady, Ernakulam, Kerala. e-mail: Krishnanand619@gmail.com

Renner, Elmar, 43, 84508 Muenchen, Germany. e-mail: elmarjos@gmx.de

Rohlman, Elizabeth Mary

Rossella, Daniela, Piazza Dino Buzzati, 5-43122, Parma – Italy. e-mail: ghezziem@tin.it

Rotaru, Julieta, Centre of Eurasiatic and Afroasiatic Studies, Str. Tache Jonescu, nr. 4, 010352 Bucharesh, Romania. e-mail: julieta.rotaru@bmms.ro

Roy Chowdhury, Sakti, Flat-3, 'Nabadisha', 1, Telipara Lane, Dhakuria, Kolkata – 7000031, (W.B.). e-mail: src_sanskrit@yahoo.co.in

Rukmani, Trichur S., Professor and Chair in Hindu Studies, Concordia University, Department of Religion, 1455 de Maisonneuve Blvd West Montreal, Quebec, H3G 1M8 (Canada). e-mail: rukmani@alcor.concordia.ca

Ryali, Anupama, Depatment of Sanskrit Studies, University of Hyderabad, Hyderabad. e-mail: anupamaskt@gmail.com

Sabu, Smitha, D/o Dr. K.V. Sabu, Valiyavilakam, Karamcodu P.O. Chathannoor, Kollam, Kerala-691579. e-mail: smitasabu@gmail.com

Sadovski, Velizer, Academy of Sciences, Vienna

Sagar, Baldevanand, H-9, Akaash Bharti Appts., I.P. Ext.- 24, Delhi - 110 092. e-mail: Dr.sagar_sanskrit@hotmail.com, Baldevanand.sagar@gmail.com

Sagar, Chidambara, H-9 Akash Bharti Apartments, 24 I.P. Extension, Delhi-110092. e-mail: sagarchidambara@gmail.com

Sahay, Shiv Shankar

Saikia, Devalina, 029, Ganga Hostel, Jawaharlal Nehru University, New Delhi- 110067. e-mail: Devalina.css@gmail.com

Sakai, Masamichi, 575 Koyasan, Koya-cho, Isto-gun, Wakayama 648-0211 Japan. e-mail: masamichisakai@hotmail.com

Sakaki, Kazuyo, 902, 5-3-15 Nishimachi-Minami, Nishi-ku, Sapporo, Japan. e-mail: kazsakaki@jcom.home.ne.jp

Sarbacker, Stuart, 3947 NW Tamarack Dr., Corvallis, OR 97330. e-mail: Stuart.sarbacker@oregonstate.edu

Sarin, San, 53, rue Roger Dehasque, 95400 Arnouville-les-Gonesse, France. e-mail: sarin.san@hotmail.fr

Sarkar, Rajesh, C/o Dr. D.K. Sarkar, Vill & Post Kohondaur Market Dist-Pratapgarh, (U.P)-230401. e-mail: Sarkar.bhu08@gmail.com

Sarkar, Somnath, A/2/170 P.O. Kalyani, Dist. Nadia-741235, West Bengal. e-mail: Som_babai@rediffmail.com

Sarma, Pradyumna, Kalighat, P.O-Pathsala, Dist-Barpeta, Assam - 781325. e-mail: pradyumnasarma@gmail.com

Sarma, Rajendra Nath, House No. 14, Jibankrishna Path, Hengrabari, Guwahati – 781036. e-mail: sarmarn2gu@yahoo.co.in

Sarma, S.A.S., EFEO, 19, Dumas Street, Pondicherry – 605001

Sarma, Sannidhanam Sudarsan, Vice Chancellor, S.V. Vedic University, Alipiri – Chandragiri, Bypass Road, Tirupati - 517502

Sarma, Subrahmanya, Rashtriya Sanskrit Sansthan, Guruvayoor Campus, Guruvayoor, Puranattukra Trissure

Sarmah, Hiran, Dept of Sanskrit, Gauhati University, Guwahati-781014, Assam. e-mail: hiransarmah@rediffmail.com

Sathaye, Adheesh, 319-2190 West 7th Ave., Vancouver, BC Canada V6K4K7. e-mail: adheesh@interchange.ubc.ca

Sathe, Jayashree, 17-A, Vijayashree Hsg. Soc., Survey no 50, Gandhibhavan Road, Kothrud, Pune-411038. e-mail: Jayashree.sathe@gmail.com

Sathyanarayanan, R., Ecole Francaise d'Extreme-Orient, Post-Box No. 151, 19, Rue Dumas, Pondicherry 605001. e-mail: rsatreya@gmail.com, snarayanan@efeo-pondicherry.org

Satinsky, Ruth, Sur k CRet, 72, 2333 La Ferriere, Switzerland. e-mail: Ruth.satinsky@unil.ch

Satpathi, Harekrishna, Vice-chancellor, Rashtriya Sanskrit Vidyapeetha, Tirupati (A.P.)

Satyawati, MJD Govt. College, Adampur, Taranagar, Churu, Rajasthan - 331304. e-mail: dr.satyawati@gmail.com

Savardekar, Sampada, Indira Gandhi National Open University, New Delhi. e-mail: Sanskritisampada@gmail.com

Savitri, Mimi, Kagokan RT 02/RW XI, 39, Surakarta 57146, Indonesia. e-mail: mimi_savitri@yahoo.com

Scharf, Peter M., 1006 West Carpenter Avenue, Fairfield, IA 52556. e-mail: scharf@brown.edu

Schmiedchen, Annette, Seminar For Sudasien Studien, Humboldt University, Unter Den Linden-6, D- 10099 Berlin, Germany. e-mail: Annette.schmiedchen@hu-berlin.de

Schwartz, Jason, New York, NY

Sellmer, Sven, os. Batorego 58B/82, 60-687 Poznan, Poland. e-mail: sven@amu.edu.pl

Shah, Jitendra Bhai, Director, L D Institute of Indology Navarngpura, Ahmedabad 380009. e-mail: jitendrabshah@yahoo.com

Sharma, Amita, C-105, Rudra Apartments, Plot No.-12, Sec-6, Dwarka, New Delhi-110075. e-mail: Vksharma_10@yahoo.co.in

Sharma, Anvita, F-46, 1st Floor, Jawahar Park West, Laxmi Nagar, Delhi-110092. e-mail: anvitasharma_01@yahoo.co.in

Sharma, Aruna, 848-B/12, Professor Colony (West), Azad Nagar, Kurukshetra-136119. e-mail: Sharma.aruna@gmail.com

Sharma, Arvind, Tapti Hostel 154, Jawaharlal Nehru University, New Delhi-110067, e-mail: arvind.sharma@negill.ca

Sharma, Bhawani Shankar, 56-57, Institutional Area, D Block, Janakpuri, New Delhi - 110 058

Sharma, Dipak Kumar, Kumar Bhaskar Varma, Sanskrit and Ancient Studies University, Nalbari, Assam. e-mail: Dipaksharma2@rediffmail.com

Sharma, Dipti

Sharma, Ganesh Dutt, 10/98, Sector 3, Rajendra Nagar, Sahibabad, Gaziabad

Sharma, Hari Dutt, Department of Sanskrit, University of Allahabad, Allahabad – 211002, U.P. e-mail: hari_sanskrit@rediffmail.com

Sharma, Kedar Nath, Qt. No. A-10, Residential Complex, University of Jammu, Jammu-180006

Sharma, Madhu, C-2634, Sushant Lok-1, Gurgaon-122002 Haryana. e-mail: madhusharmakalia@gmail.com

Sharma, Manju Lata, 49, Kailash Vihar, Agra-282007

Sharma, Manu Lata, Department of Sanskrit, Faculty of Arts, Banaras Hindu University. e-mail: askabros@gmail.com

Sharma, Neelam, Behind of Tourist Complex Hotel, Goverdhan Gate, Bhartpur, Rajasthan-321001. e-mail: neelamsharma.du@gmail.com

Sharma, Ram Karan, 63 Vigyan Vihar, Delhi -110092. e-mail: ramkaransharma@yahoo.com

Sharma, Rama Nath, Professor of Sanskrit, University of Hawaii, U.S.A. e-mail: rama@hawaii.edu

Sharma, Satya Prakash, 53, Saraswati Vihar, Gyansarovar, Aligarh-202001, U.P. e-mail: spsharma46@gmail.com

Sharma, Shri Krishan, 848-B/12, Professor Colony (West), Azad Nagar, Kurukshetra-136119. e-mail: sksisis@yahoo.com

Sharma, Subodh, Rashtriya Sanskrit Sansthan, Garli Campus, Garli, Kanara-177108 (H.P.). e-mail: Subodhsharma62@gmail.com

Sharma, Sukesh, D-6, F-1, East Jyoti Nagar, Shahdra, Delhi-110093. e-mail: Shubhamsharma5617@gmail.com

Sharma, Sushma, Rashtriya Sanskrit Sansthan, New Delhi

Sharma, Vijay Kumar, D 5/79, Tripura Bhairavi, Varanasi-221001 (U.P.). e-mail: Vksharma2512@gmail.com, Vksharma2512@yahoo.com

Sharman, Sudev Krishna, G., Swasthikom, Chalapuram, P O Calicut, Kerala – 673002. e-mail: isudev@gmail.com

Shastri, Ramchandra, 29/12, Shakti Nagar, Delhi-10007. e-mail: Ram80du@yahoo.co.in

Sheth, Noel, Jana-Deepa Vidyapeeth, Pontifical Institute of Philosophy and Religion, Ramwad, Nagar Road, Pune-411014. e-mail: Nsheth43@gmail.com

Shida, Taisei, Kamigamo-Imaigaharacho, 10-14-6B, Kita, Kyoto, Japan. e-mail: Taisei16@gmail.com

Shukla, Brijesh Kumar, 78-A Badshah Bagh, University, Campus Gokarannath Road, Lucknow-226007. e-mail: shukla brijesh@lkouniv.ac.in

Shukla, Devanand

Shukla, Kameshwar, Dept. of Sanskrit, Gauhati University, Jalukbari, Guwahati-781014 Assam. e-mail: drshuklagu@gmail.com

Shukla, Rajnish, Rashtriya Sanskrit Sansthan, 56-57, Institutional Area Janakpuri, New Delhi – 58. e-mail: rshuklaps@yahoo.com

Shukla, Ramakant, R-6, Vani Vihar, New Delhi - 110059. e-mail: sarvashukla@gmail.com

Shukla, Rekha, 388, Rajendra Nagar, Lucknow-226004 (U.P.)

Shukla, Usha, 6, Sharda Appartments, 3 West Enclave, Pitampura, Delhi – 110034

Shukla, Vijay Shankar, Kalakosa Division, Indira Gandhi National Centre for the Arts, 11 Mansing Road, New Delhi-110001. e-mail: vs_shukla@live.com

Shukla, Wagish, 81-M-1, House No. 4, IIT Campus, New Delhi – 110 016

Siddharth, Sundari, A 2 Fort Indraprastha, Kalakshetra Road, Chennai 600041. e-mail: mahagouri@yahoo.com

Singh, Pramod, J-11, Ard Complex, New Delhi - 110 066. e-mail: Pramodsingh.du@gmail.com

Singh, Satyapal, C-251, Millennium Apts, Sector-18, Rohini, Delhi-110089. e-mail: Satyapal64@yahoo.com

Singh, Vijay Kumar, Room No. 112, Ground Floor, Arts Block-5, Punjab University, Sector- 14, Chandigarh-160014. e-mail: namgyal@pu.ac.in

Singhdeo, Dharmendra Kumar, Rashtriya Sanskrit Sansthan, Bhopal Campus, Bag Sewania, Bhopal - 462043 (M.P). e-mail: drdksinghdeo@gmail.com

Slouber, Michael, 6 Dwight Street, Providence, RI, 02906, USA. e-mail: mjslouber@berkeley.edu

Smitha K., Kappadan House, Madhava Nagar, Ariyil [P.O.], Pattuvam [Via], Taliparamba, Kannur, Kerala - 670143. e-mail: smithaptm@gmail.com

Soni, Indu, Govt. College Bhatt Mandi, Dist. Fatehbaad, Haryana. e-mail: sonidu@gmail.com

Soni, Jayandra, Department of Indology and Tibetology Philipps-Universitaet Marburg Carolinenhaus, Deutschhausstr. 12 Marburg D-35032, Germany. e-mail: soni@staff.uni_marburg.de

Soniya, H.No. 48, Ishwar Colony, Bawana, Delhi-110039. e-mail: Anasuyaa85@yahoo.in

Sophea, Sambo, Combodia. e-mail: sophea_sambo@yahoo.com

Sreedevi, K.P., Sree Sankaracharya University of Sanskrit, Kalady, Ernakulam Dist, Kerala-683574. e-mail: drcmneelakandhan@gmail.com

Srinivas, M.D.

Srinivasan, P.K., Sree Sankaracharya Univ. of Sanskrit Regional Centre, Koyilandy, P.O. Naduvathoor, Kozhikode – 673330, Kerala. e-mail: Srini.moorthy@gmail.com

Sriram, M.S.

Stainton, Hamsa, 213 Vasant Kunj, A/C, New Delhi – 110070. e-mail: hamsa.stainton@gmail.com

Stolyarov, Alexander, 12, Rozhbestvenka str., Moscow 107031, Russia. e-mail: astol007@gattamelata.com

Subbarayudu, Kalla Bala, Rashtriya Sanskrit Sansthan, 56-57, Institutional Area, Janakpuri, New Delhi – 58. e-mail: subbarayudukb@rediffmail.com, registrar.rsks@gmail.com

Sukhada

Sulich-Cowely, Malgorzata, Petofiego 4/70, 01-917 Warsaw, Poland Malgorzata. e-mail: Malgorzata_sulich@yahoo.it

Sumant, Shilpa, A-10, Lane No. 2, Manmohan Society, Karvenagar, Pune - 411052. e-mail: shilsumant@hotmail.com

Suzuki, Takanori, #102 Kameria, 2-95-1 Ikatsu-chou, Showa-ku, Nagoya. e-mail: takanori_suzuki@hotmail.com

Swaminathan, Lakshmi, 25 Segatogue Lane, South Setauket, New York-11720, USA. e-mail: Theswami4@optonline.net

Tamura, Masaki, Department of Indian Philosophy, Graduate School of Letters Hiroshima University, 1-2-3 Kagamiyama, Higashi, Japan-739 8522. e-mail: tamuramasa@hiroshima-u.ac.jp

Taylor, Mc Comas, 69 Tyson St, Ainsle ACT 2602, Australia. e-mail: mccomas.taylor@anu.edu.au

Thakuria, Gitanjali, C/o Shri Jain Ram Kalita, Vill: Kabikara, P.O. Janaram Chowka, Via: Mangaldoi, Dist: Darrang, Assam-784125. e-mail: gitanjali.sanskrit@gmail.com

Thayanithy, Maithili, 12, Rochefort Drive, Ontario, M3C 3Z3 Canada. e-mail: Maithili_thayanithy@yahoo.ca

Thompson, Linda, 12, Minsterley Avenue, Upper Halliford, Middlesex, TW 178QT, England. e-mail: ayurlinda@fsmail.net

Thompson, Stephen, 12, Ministerley Avenue, Upper Halliford, Middlesex, Tw17 5Ap, England. e-mail: revdocstephen@gmail.com

Tiwari, Archana, 156, Godawari Hostel, Jawaharlal Nehru University, New Delhi-110067. e-mail: archana.jnu@gmail.com

Tiwari, Daya Shankar, Department of Sanskrit, Rajdhani college, Delhi Univ., Raja Garden, New Delhi-15. e-mail: docdstiwari@yahoo.com

Tiwari, Shardindu Kumar, Department of Sanskrit, Banaras Hindu University, Varanasi-05. e-mail: Sktripathi108@gmail.com

Tiwari, Shashi, 54, Saakshara Apartments, A-3, Paschim Vihar, New Delhi – 110063. e-mail: shashit_98@yahoo.com

Tomonari, Yuki, 5901-2, Omachi, Omachi-city, Nagano, Japan. e-mail: mitriibhaavii@gmail.com

Torella, Raffaele, Via Manzoni 12, 00040, Rocca Priora-RM, Italy. e-mail: raffaele.torella@fastwebnet.it

Torzsok, Judit, 12bis, avenue deo Gobelines, 75005 Paris, France. e-mail: torzsokjudit@hotmail.com

Trikha, Himal Sharman, Urbangasse 10/20 1170, Vienna, Austria. e-mail: pf8@soas.ac.uk, jitendrabshah@yahoo.com

Tripathi, Dipti, Director, National Mission for Manuscripts, 11, Mansingh Road, New Delhi – 110001. e-mail: director.namami@nic.in, diptitripathi@airtelmail.in

Tripathi, Gaya Charan, Indian institute of Advance Studies, Shimla. e-mail: gctripathi235@gmail.com

Tripathi, Hare Ram, Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth, Katwaria Sarai, New Delhi – 16. e-mail: hbrvsapm@gmail.com

Tripathi, Kamalesh Dutt, Indira Gandhi National Centre For the Arts B1/3, E-7, Lane No. 2, Ravindrapuri Etxn, Varanasi - 221005. e-mail: lgrkk_vns@dataone.in

Tripathi, Mamta, 125, Godavari Hostel, Jawaharlal Nehru University, New Delhi-110067. e-mail: Mamtatripathi.jnu@gmail.com

Tripathi, Radhavallabh, Rashtriya Sanskrit Sansthan , (Deemed University), 56-57, Institutional Area, Janakpuri, New Delhi-110058. e-mail: radhavallabh2002@gmail.com

Tripathi, Vimalendu Kumar, Department of Sanskrit, Varanasi (U.P.)-221005/ 22, Sardar Balabh Bhai Patel Hostel, B.H.U., Varanasi. e-mail: vimalendubhu@gmail.com

Truschke, Audrey, 4 Bogardus Place, #5D New York, NY 10040, USA. e-mail: Aat2120@columbia.edu, Audrey.truschke@gmail.com

Trynkowska, Anna, Department of South Asian Studies, Facuty of Oriental Studies, University of Warsaw, Ul Krakowskie Przedmiscie 26/28, 00-927, Warsaw, Polland. e-mail: a.trynkowska@uw.edu.pl

Upadhaya, Ramanuj, Shri Lal Bahadur Sahastri Rastriya Sanskrit Vidhyapeeth, New Delhi-16

Upender Choudury Rao, Room No. 24, Special Centre for Sanskrit Studies, Jawaharlal Nehru University, New Delhi - 110 067. e-mail: Skt.scholar@gmail.com, choudury@yahoo.com

Varma, Ram S., H/131, Shikhar Apts, Mansa Devi Complex-5, Panchkula, Haryana. e-mail: Ramvarmaias@yahoo.com

Vedi, Chetna, At Post- Bhivani, Tal-Purandhar, Dist- Pune, Pune-412301. e-mail: chetnavedi@yahoo.com

Venkatesh, Murty, Rastriya Sanskrit Sansthan, 56-57 Instutional Area, Janakpuri, New Delhi-110058

Verdon, Noemie, Chenevaures 36, 1867 St-Triphon, Switzerland, Now Room 10, (Girls Wing), Chandabhaga Hostel, JNU, New Delhi – 110067. e-mail: noemie.verdon@unil.ch

Vielle, Christophe, UCLouvain – Oriental Insititute, Place Blaise Pascal 1, B-1348 Louvain-la-Neuve, Belgium. e-mail: christophe.vielle@uclouvain.be

Vijay Kumar, M., Madathil (H), Karthika, Irumpanam P.O., Tripunithura, Ernakulam, Kerala. e-mail: Vijku78@gmail.com

Viradiya, Manjula, G/2, Pramukh Darshan, Plot No – 381, Sector – 22 GH-5, Gandinagar – 382022, Gujarat

Vishavbandhu, 154, Tapti Hostel, J.N.U. New Delhi-110067. e-mail: vishvashastri@gmail.com

Visvanathan, Meera, 116 Uttarakhand, Jawaharlal Nehru University, New Delhi - 110 067. e-mail: meeravis@gmail.com

Wada, Toshihiro, 4-903 Yashirogaoka, Meito-ku, Nagoya 465-0051, Japan. e-mail: twada@lit.nagoya-u.ac.jp

Warnekar, C.S., Cummins College of Engineering For Women, Karve Road, Pune. e-mail: cswarnekar@gmail.com

Watanabe, Toshikazu, Johannagasse 36/9, 1050 Vienna, Austria. e-mail: twtnb09@dj9.so-net.ne.jp

Watson, Alex, T 1 Green Park Main, 3rd Floor, New Delhi 110016. e-mail: alex_watson_uk@yahoo.co.uk

Wenta, Aleksendra, 24, Dumas Street, Pondicherry – 605001. e-mail: alexandrawenta@gmail.com

Wulff, Alonso, Fernando, Urb. Paraíso del Sol 31, Benajarafe, Málaga, Spain 29790. e-mail: wulff@uma.es

Yagi, Toru, 78-16, Oiwakecho, Kitashirakawa, Sakyo-ku, Kyoto, Japan. e-mail: tyagi@ogu-m.jp

Yamasaki, Kazuho, 3-5-201, Saijokamiichimachi Higashi-Hiroshima-shi, Hiroshima-ken, Japan 732-0006. e-mail: kyamasaki@hiroshima-u.ac.jp

Yamuna K., II/423-B, Srenika, Mattoor, Kalady (P.O.), Ernakulam (Dist), Kerala-683574. e-mail: amoghkravisrenika@gmail.com

Yokochi, Yuko, 26-409, Ichijoji, Nishimizuboshicho, Skyoko Kyoto, Japan. e-mail: 7rz8xe@bma.biglobe.ne.jp

Zydenbos, Robert J., Pachemstrassc 12, 81673 Munchen, Germany. e-mail: zydenbos@uni-muenchen.de

Addendum to the Contact List of the Participants

Bühnemann, Gudrun, University of WIS CONSIN, 1234 Van Hise Hall, 1220 Linden drive Madison, Wisconsin 53706 U.S.A., e-mail: gbuhnema@wisc.edu

Chatterjee, Gautam, N-11/38, B, Ranipur, Mahmurganj, Varanasi-221010, e-mail: gautam.chatterjee9@gmail.com

Dahl, Eystein, University of Bergen, e-mail: eystein.dahl@lle.uib.no

Deokar, Lata, B3/93, Kumar Shantiniketan, Off Sus Road, Pashan, Pune – 411021, e-mail: latamahesh@gmail.com

Deokar, Mahesh A., Department of Pali, Arts Faculty Building, University of Pune, Pune – 411007, e-mail: hodpali@unipune.ernet.in

Deroukaki, Vassiliki, Kapodistriou 29, Halandri- 15233, Athens Greece, e-mail: vassilikider@hotmail.com

Eltschinger, Vincent, Schonbrunnerstr 961240, A-1050 Vienna, e-mail: Veltsch@oeaw.ac.at

Gokhale, Manjusha D., 12, Suryaprakash Society, Tekdi bunglow Road, Naupada, Thane - 400 602, e-mail: mdgokhale@yahoo.com

Griffiths, Arlo, École française d'Extręme-Orient (EFEO), Jalan Ampera III, no. 26, Jakarta Selatan 12550, Indonesia, e-mail: arlo.griffiths@efeo.net

Hal, Toon van, no address

Indira, P., "Thapasya" Bharathy Vihar, P.O- Chittilappilly, Thrissur-680551 e-mail: drpindira@yahoo.com

Joshi, Anagha, Flat No. 202, Rahul Apartment, Karvenagar, Pune-411052

Kulikov, Leonid, Leiden University, Faculty of Humanities, Institute of Linguistics (LUCL), Po Box- 9515, 2300 RA Leiden, The Netherlands, e-mail: kulikovli@googlemail.com, l.kulikov@hum.leidenuniv.nl

Michaels, Axel, Acting Director Excellence Cluster "Asia and Europe in a Global Context", Sprecher des SFB 619 ("Ritualdynamik") Universität Heidelberg, Südasien-Institut, Im Neuenheimer Feld 330, D-69120 Heidelberg

Mohanta, Mandakini, e-mail: mahantamandakini@gmail.com

Muroya, Yasutaka, University of Leipzing, Institute for Indology and Central Asian Studies, Schillerstr. 6, D-04109 Leipzig, Germany, e-mail: muroya@uni-leipzig.de

Pinchard, Alexis, 16, rue Fabrot 131001, Aix-en-Provence, France, e-mail: malexispinchard@hotmail com

Prasad, Prabhakar, Sri L.B.S.R.S. Vidyapeeth, Katwaria Sarai, New Delhi-110016, e-mail: Deepakkumar3515@gmail.com

Ramchandra, 29/12, Shakti Nagar, Delhi-10007, e-mail: Ram80du@yahoo.co.in

Scharf, Peter, Université Paris Diderot, Laboratoire d'Histoire des, Théories Linguistiques, 5 rue Thomas Mann, Case 7034, Cedex 13, 75205 Paris, France 33-1-5727-5742, e-mail: peter.scharf@univ-paris-diderot.fr, scharfpm7@gmail.com

Seneviratne, Rohana, Department of Classical Languages, Faculty of Arts, University of Peradeniya Peradeniya 20400 (Srilanka), e-mail: Rohana.seneviratne@gmail.com, Rohana.seneviratne@googlemail.com

Sharma, Jagadish, Dept of Sanskrit, Gauhati University, Jalukbari Guwahati-14, Assam, e-mail: Jsarma.gu@gmail.com

Singh, Navjyoti, Hyderabad, e-mail: navjyoti@iiit.ac.in

Singh, Pramod Kumar, J-11, Ard Complex, ND-110066, e-mail: Pramodsingh.du@gmail.com

Sundareswaran, N.K., Department of Sanskrit, University of Calicut, Kerala-673635, e-mail: nkswaran@gmail.com

Thomas, Lynn, Department of Humanities, Roehampton University, Roehampton Lane, London SW 15 5PH, UK, e-mail: Lynn.thomas6@btinternet.com

Tournier, Vincent, 10, Place Gambetta, 45020 Paris, France, e-mail: tourniervincent@yahoo.fr

Tucker, Elizabeth, Faculty of Oriental Studies, University of Oxford, United Kingdom, e-mail: elizabeth.tucker@orinst.ox.ac.uk

Unni, N.P., T.C 27/ 1348, Sreelasyam, Rishimangalam, Vanchiyoor P.O, Thiruvananthapuram, Kerala 695 035, e-mail: pjp_dr@rediffmail.com



